

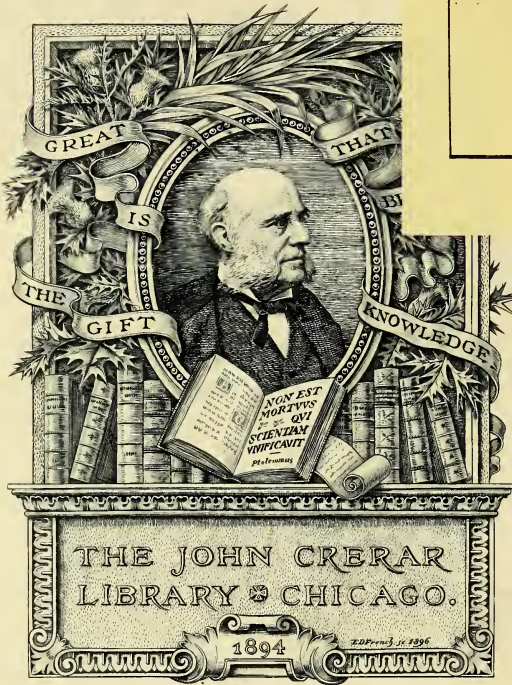
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HANDBOOK
OF THE
NEW PUBLIC LIBRARY
IN BOSTON

COMPILED BY HERBERT SMALL

FULLY ILLUSTRATED



PUBLISHED BY CURTIS & CAMERON
BOSTON MDCCCXCIX

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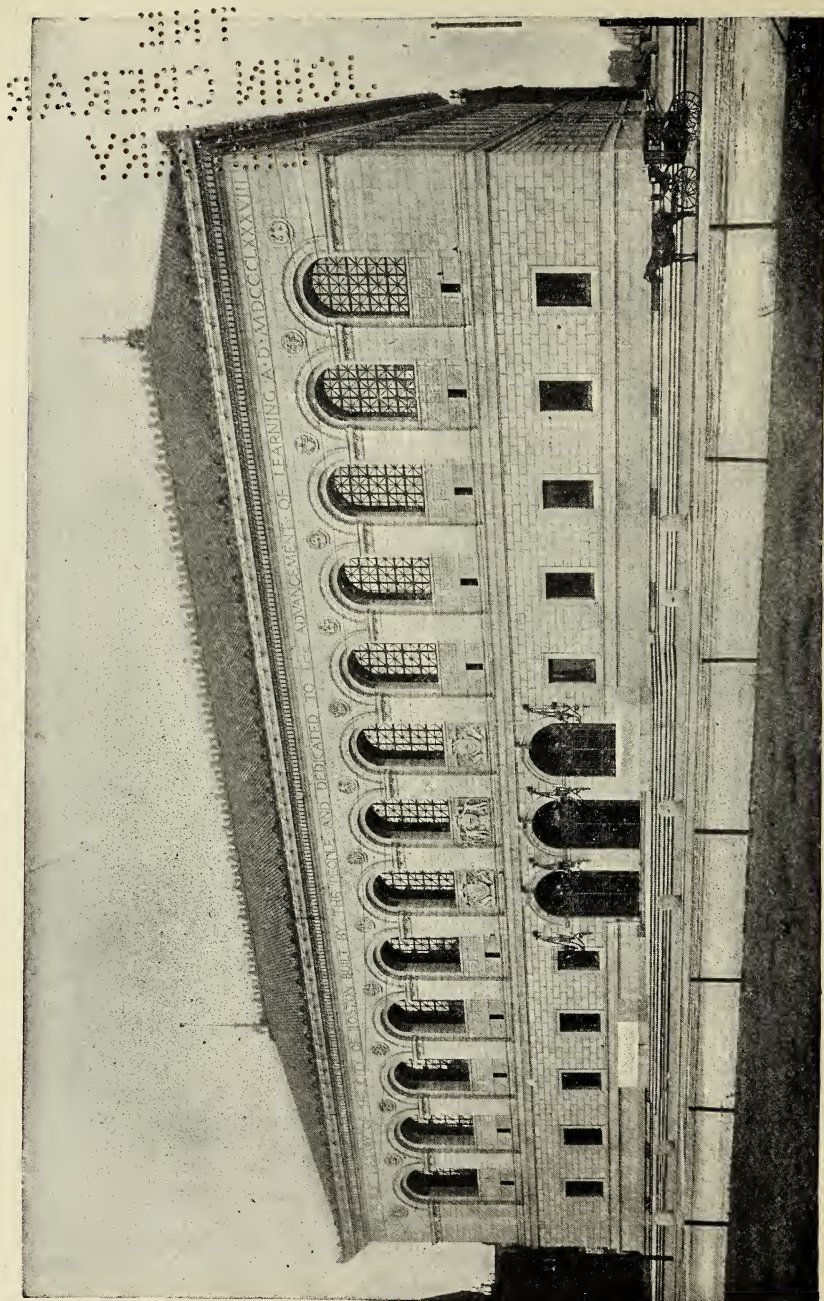
CONTENTS

	Page		Page
THE BOSTON PUBLIC LIBRARY	3	CHAVANNES PAINTINGS	26
STATISTICS AND CHRONOLOGY	5	BATES HALL	34
FACADES	6	CARD CATALOGUE	39
SEALS	7	POMPEIAN LOBBY	40
PRINTERS' MARKS	9	DELIVERY ROOM	40
GROUND-FLOOR PLAN	12	ABBAY PAINTINGS	41
BOYLSTON-STREET ENTRANCE	13	DELIVERY ROOM	47
VESTIBULE	13	BOOKSTACK	47
ENTRANCE HALL	14	LIBRARIAN'S ROOM	48
NEWSPAPER ROOM	16	TRUSTEES' ROOM	48
LOWER ENTRESOL PLAN	16	VENETIAN LOBBY	50
PERIODICAL ROOMS	17	CHILDREN'S ROOMS	52
CATALOGUE ROOM	17	LECTURE HALL	54
GRAND STAIRCASE	17	THE ELLIOTT DECORATIONS	54
BATES HALL FLOOR PLAN	18	PATENT ROOM	54
UPPER ENTRESOL PLAN	20	SARGENT HALL	55
INTERIOR COURT	22	SARGENT PAINTINGS	56
SPECIAL LIBRARIES PLAN	24	MUSIC ROOM	71
STAIRCASE CORRIDOR	25	THE SPECIAL LIBRARIES	72

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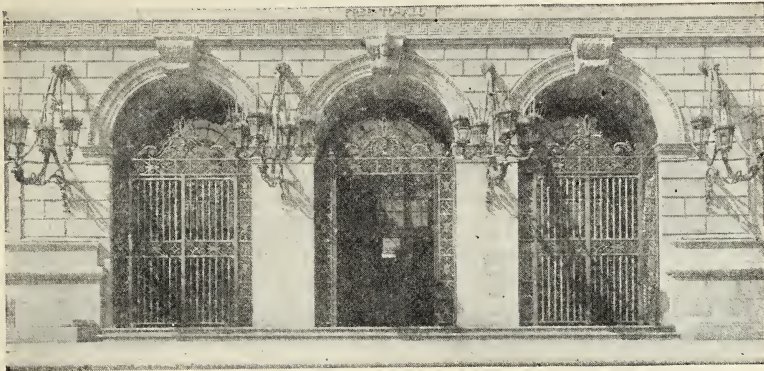


THE BOSTON PUBLIC LIBRARY.

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THE BOSTON PUBLIC LIBRARY.

BY HERBERT SMALL.



THE MAIN ENTRANCE.

THE Central Building of the Boston Public Library, the pioneer in the United States of free libraries supported by general taxation, and the most important of all American libraries, may well be called the most beautiful library structure in the world, as it certainly is one of the noblest public buildings in this country.

It occupies the central and most conspicuous position in Copley Square. Facing upon Dartmouth Street, the Library extends back along Boylston Street and Blagden Street on either side, its rear wall overlooking the yard of the Harvard Medical School. It is surrounded by some of the most notable buildings in Boston, including, besides the Medical School, Trinity Church, the masterpiece of the late H. H. Richardson, the best known of American architects; the Museum of Fine Arts, next to the Metropolitan Museum, in New York, the best in the country; and, across Boylston Street from the Library, the Old South Church, the home of the society whose former home, the Old South Meeting-House in Washington Street, is a landmark of American history.

The Library was founded in 1852. Its growth and development were rapid and sure, and in 1880 the old building in Boylston Street, opposite the Common, contained more than three hundred thousand volumes. It was in constant danger from fire, and it was impossible much further to extend its accommodations. The Commonwealth, therefore, with great liberality, granted a piece of land for a new building, and this land, together with an additional purchase by the city, forms the present site.

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It was not until 1887, and after considering a number of different plans, however, that the trustees of the Library decided upon the architects,—the New York firm of McKim, Mead & White. Of the three gentlemen composing this firm, it should be said, the senior member, Mr. Charles F. McKim, was the actual architect, designing the building from cellar to roof-tree. Among the buildings that had been particularly studied for ideas and suggestions was the Bibliothèque Ste. Geneviève at Paris.

It is this latter building which has raised the cry of plagiarism in regard to the design for the Library façade. The buildings belong to the same type; in all other respects—proportions and details—they are absolutely different. The Library in Paris has nineteen arches upon its front instead of thirteen; this fact alone would completely change the relative proportions of the two buildings—and skill in handling proportions is the highest attribute of good architecture. The Ste. Geneviève also has no moulded course at the sills of the first-story windows; has arched heads to those windows; has one entrance archway only, and no platform—in all of which points it differs from the Boston Library. But besides this, it is absolutely different in individual character. The two buildings resemble each other because they are of a developed organized type, which has been found by a process of selection to be well fitted for city library façades. In like manner church spires resemble each other,—and so also do any other well-defined thoroughly evolved buildings devoted to the same purposes,—but in character they are as different as are human beings from each other. The Boston Library design originally followed the Paris example in that it had only one entrance door. This was considered a mistake, as inadequately indicating the public character of the building, and after many studies were made the three equal arches were adopted. They give dignity and an impression of amplitude to the entrance which one door would not have produced.

The corner-stone was laid Nov. 28, 1888. The building was completed, at a total cost, exclusive of the land, but including all decorations contracted for, of \$2,368,000, in February, 1895, and was thrown open to the public for use in March. The building was erected under the supervision of the Board of Trustees, an incorporated body, consisting of five members, serving without pay, and having full powers of administration. The board which was in office during the period of construction consisted of Mr. Samuel A. B. Abbot, president; Mr. Henry W. Haynes, Mr. Phineas Pierce, Mr. Frederick O. Prince, and Mr. William R. Richards.

It will be as well, before proceeding to a detailed description of the building, to explain that the structure in Copley Square represents only a portion (though of course the principal portion) of a great library system covering the whole of the city of Boston. For convenience of reference, a brief note of this system, in tabulated form, with the more important statistical points and a condensed chronology of the institution, may here be inserted:—

THE BOSTON PUBLIC LIBRARY SYSTEM CONSISTS OF

The Central Library in Copley Square.

Ten branch libraries with independent collections of books.

Twenty-one stations, which contain deposits of books from the Central Library: thirteen contain deposits, reference-books and periodicals.

Between the Central Library and these thirty-one outlying stations there is a daily interchange of books and cards, by means of which persons living in the suburbs can draw books from the Central Library without the necessity of coming in person.

The delivery or deposit of books is also undertaken in seventy-two schools, sixteen institutions and thirty-six fire-company houses.

STATISTICS, FEBRUARY 1, 1903.

Books in the Library:	
In the Central Library	654,705
In the branches and stations	181,191
Total	835,896
Number of card-holders having the right to draw books for	
home use (on Feb. 1, 1903)	72,815
Number of books issued for home use	1,489,033
Value of buildings and equipment, say	\$3,000,000
Value of books, say	\$2,000,000
Income, 1902:	
From the City of Boston	\$300,058.11
From endowments	12,159.03
Total	\$312,217.14
Expenditures, 1902:	
For books, periodicals, etc.	\$34,476.30
For all other purposes	276,948.62
Total	\$311,424.92
Books added, 1902	34,635
Number of employees:	
Central Library, day service	187
" " evening and Sunday service,	92
Branches and reading-rooms	76
" Sunday service	28
Total	383

CHRONOLOGY OF THE LIBRARY.

- 1848. Act passed by the State Legislature authorizing the City of Boston to establish and maintain a Public Library.
- 1852. May 24. First Board of Trustees organized. This date may be taken as the founding of the Library.
- 1854. Library opened in Mason Street, with 16,000 volumes.
- 1858. Moved into building on Boylston Street, with 70,000 volumes.
- 1870. Opening of the first branch library, in East Boston.
- 1878. The Trustees made a corporation, under the name of the Trustees of the Public Library of the City of Boston.
- 1880. Gift to the city from the General Court of a part of the land on which the present building stands.
- 1888. New building begun.
- 1895. March 11. Library opened in the new building with over 600,000 volumes, including books in branches.

The
Exterior.

The Library is two hundred and twenty-five feet long, two hundred and twenty-seven deep, and its height from the sidewalk to the top of the cornice is seventy feet. The material used is granite, quarried at Milford, Mass.,—grayish-white to the first glance of the eye, but seen more attentively, especially in certain side lights, densely sprinkled with a delicate pink.

The main façade, looking east over Copley Square, is in two stories, the lower heavily and plainly built, the rusticated masonry with its conspicuous joints suggesting rather a high basement than an ordinary lower story; and the upper arcaded for its whole length with thirteen magnificent window-arches. Above is a rich cornice; above that a purple-tiled roof,—showing dark brown in the full sunlight,—the slope of which hints at the Interior Court within. The entrance is by three arched doorways, and a low granite seat runs the entire length of the façade. Add that the whole is raised upon a broad granite platform, necessary to give a dignified elevation above the flatness of the square, and the more salient features of the exterior have, perhaps, been indicated.

In front of the platform, low buffer-posts of granite are scattered at intervals along the edge of the sidewalk. The tops of the larger and more conspicuous of these posts are carved with low-relief eagles—"with wings displayed, checky," to quote the technical description of heraldry, with which they originated. They are taken from similar posts at the foot of the staircase of the Piazza di Spagna in Rome, where they were used as the arms of a noble Roman family.

The
Sculpture
at the
Entrance.

The platform extends entirely round the three façades of the building, becoming on the south side the sidewalk of Blagden Street. Elsewhere three steps high, the platform rises six steps in front of the main entrance. Here, one at either corner, are two large pedestals, now vacant, but for which Mr. Augustus St. Gaudens, the eminent New York sculptor, is at work on two groups of bronze statuary. The design of these groups is not yet definitely settled, but it is probable that they will be disposed in the following manner: on one side a single male figure representing Law, flanked by two female figures representing Power and Religion; on the other side a male figure representing Labor, flanked by two female figures representing Art and Science. All the figures are to be seated, and of heroic size; that is, if standing they would be about nine feet high. For these groups Mr. St. Gaudens is to receive \$50,000.

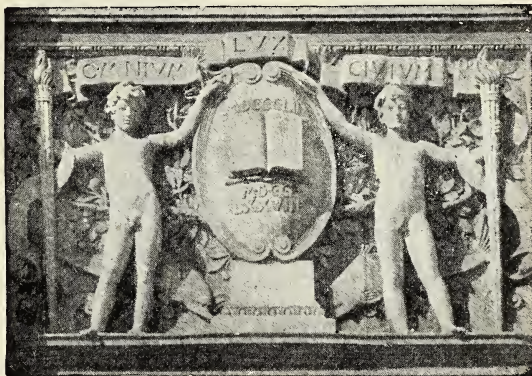
The soffits of the three entrance arches are carved with a double row of deep rosetted caissons, or panels. Each arch is closed with heavy wrought-iron gates of a greenish finish. Above, on either side of the arches, are large branched candelabra, four in number, of wrought iron identical in color with the gates, and carrying clusters of lanterns for electric lamps. The keystones of the side arches are very richly carved, and on the keystone of the centre arch is sculptured the helmeted head of the Roman Minerva, the work of Mr. St. Gaudens and Mr. Domingo Mora, a New York artist, whose best-known work in

Boston is the series of emblematical statues in the hall of the new Court House. Immediately above is the inscription, "Free to all." Higher up, but below the arcade, runs a Greek fret, topping the heavy stonework of the lower story.

The Sculpture at the Entrance.

The three window-arches over the entrance are occupied, below the windows themselves, by the seals of the Library, the City, and the Commonwealth, sculptured in pink marble from Knoxville, Tennessee. These, also, are by Mr. St. Gaudens, although wherever the seal occurs in other parts of the building an adaptation of this design is used by the well-known illustrator, Mr. Kenyon Cox.

Mr. St. Gaudens has endowed his first design with a good deal of freedom, as, indeed, was necessary on a marble tablet. Two nude boys, holding the torches of learning, act as "supporters" to a shield which bears an open book, and the dates in Roman numerals of the founding of the Library and the incorporation of the Board of Trustees — 1852 — 1878. Above the shield is the motto, *Omnium Lux Civium*. Below are two twisting dolphins, introduced to signify the maritime importance of Boston. The background is filled with laurel branches.



THE LIBRARY SEAL.

To the right is the seal of the City, with its conventional view of Boston from the harbor — the symmetrical slopes of Beacon Hill crowned with the dome of the State House, the dome which Dr. Holmes called "the Hub of the Solar System." The motto is *Sicut Patribus, Sit Deus Nobis*. To the left is the seal of Massachusetts, with its familiar Indian, and the motto, *Ense Petit Placidam sub Libertate Quietem*. The two dolphins recur in both seals, but oak leaves are substituted for laurel.

The elaborate arcade of the front turns both corners (the corners themselves having the appearance of broad piers, as the capital ornament is extended to the ends of each of the three façades) and continues along Boylston Street to the end, and along Blagden Street to the plain but dignified entrance of granite leading to the portion of the building containing the administrative offices of the Library; beyond which, or along the great bookstack, it is merely indicated, all ornament being abandoned. The arcade proper, therefore, is but six arches long on Blagden Street, while in front, as has already been said, it comprises thirteen, and on Boylston Street eleven arches. The arches of the front are very deep, and their soffits

The Arcade.

The
Arcade.

are decorated with rosetted caissons; the side arches are much shallower, and are not panelled. The piers of the side arcades are also broader, especially on Boylston Street, than in front. All these thirty arches are alike in general effect, however, and all contain wooden grilles of the same size and design. The lower portions of all, moreover, except of the three which contain the seals, are filled with memorial tablets inscribed with the names of the greatest writers, artists, and scientists of history, especially of American history, and of the best-known American statesmen and soldiers. These names were intended in the first place as a decoration, but they serve also as a sort of "roll of honor" — made up, it may be interesting to note, under the eye of two of the most eminent American men of letters.

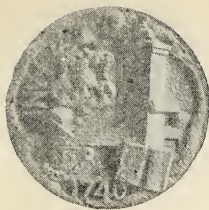
The Names
inscribed
on the
Façades.

But in this whole arcade only fifteen arches contain full windows, — the thirteen on Dartmouth Street and the first two on Blagden Street, — all of which light the large main reading-room. The others are either wholly or partly walled up with Levanto marble, smaller window-spaces being left, with no idea of regularity, but merely as occasion requires, for lighting the comparatively small rooms within; for it is only in front, it must be remembered, that the Library is two stories high; on the other sides it is three stories high, with two mezzanine stories in addition, the latter being lighted, however, from the interior court around which the Library is built.

Beginning at the Blagden-Street entrance, and stretching continuously round the building to the end of the Boylston-Street façade, is a line of medallions, cut in granite, one in each of the spandrels of the window-arches. There are thirty-three altogether, and all but two are copied from the marks or trade-devices of the early printers and book-sellers, mostly of the sixteenth century. One is the device of a modern and American printing-house, and another is from a medal struck in commemoration of the invention of printing. The sculptor of them was Mr. Domingo Mora. It was at first intended to use more of these medallions, and Mr. Mora modelled some fifty in all, including the seals of various American and European colleges and universities.

Mr. Mora did his work directly from the originals as he found them — often woodcuts of the rudest description — in the books. Any one not acquainted with these originals would find it difficult to realize the vigorous freedom and excellent taste with which he has translated them from the black-and-white to the granite. Reproductions of the whole series, from photographs of the clay models from which they were carved, numbered consecutively from the Blagden-Street entrance, may be seen on the next three pages. The original list of the printers employing the marks has been mislaid and cannot be found, but by careful searching it has been possible to identify them all, with one exception. The marks were chosen, it should be remembered, not so much for the reputation of the printer as for their decorative effect, and, as a result, a number of comparatively obscure men were included.

Following is the list, in the order of the numbering of the illustrations: —



1



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3



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6



7



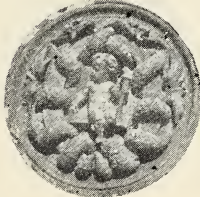
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9



10



11



12

On the Blagden-Street façade: (1) A primitive hand-press. *Inv. 1428 and 1740*. On an open book the inscription *Spiegel Onsser Behonde Nise, 1440*. The whole surrounded by a ring of serpents. Copied from a silver medal struck in Harlem in 1740 to commemorate the invention of printing in Harlem in 1440 by Lourens Koster, who disputes the honor with Gutenberg; 1428 was another date assigned to the invention. (2) The curious device of William Caxton, the first English printer, 1476 to 1491. (3) An anchor held by a hand reaching from the clouds. *Anchora Spei*. Used by Thomas Vautrollier, London and Edinburgh, from about 1565 to 1605; also by John Norton, London, beginning of the XVIIth century. (4) A pair of compasses directed by a hand. *Labore et Constantia*. The best known of several devices used by the famous Plantins of Antwerp, printers and publishers; introduced by Christopher Plantin about the middle of the XVIth century. (5) An open book displayed on the breast of the Phoenix, and inscribed with the Greek letters Alpha and Omega. The motto, *Renovabitur*. Johannes Columbius, Deventer, middle of XVIIth century. (6) An anchor held by two hands reaching from the clouds. The Greek letters Alpha and Omega—the beginning and the end—and Chi Rho, the first letters of the name of the Saviour. The motto, *Concordia*. Gerardus Wolfschatius, Antwerp, first quarter of the XVIIth century. (7) Two hands holding upright a caduceus, on which is perched a bird. The two serpents are crowned. *Froben*.



13



14



15



16



17



18



19



20



21



22



23



24

**The
Printers'
Marks.**

The device of Johann Froben, Basle, the last years of the XVth century and the first quarter of the XVIth.

On the Dartmouth-Street façade: (8) A cock on a stake piled as for a Roman funeral. *Cantabo Jehovae Quia Benefecit*. Thomas Woodcock, London, last quarter of the XVIth century. (9) Hands clasped about a bunch of flowers. *Spes Mea Christo*. Antonius Bertramus, Strasburg, from about 1585 to about 1620. (10) The heads of four children, representing the winds, blowing gales from their mouths. *Adversis Clarius Ardet*. This is unidentified, though it may possibly be the mark of Antoine Constantin of Lyons, the middle of the XVIth century. (11) A child with a torch, sitting in a frame shaped like the Greek letter Theta, the initial of ΘΕΟΣ, God. Around are twined winged serpents. Guillaume Morel, Paris, 1548 to 1564. (12) A Pegasus. *Ad Astra Volandum*. Jeremiah Duemlerus, Nuremburg, first half of the XVIIth century. (13) A boy piping beneath a tree, beside a stream on which he has just launched a tiny boat bearing a burning lamp. The motto, *Tout Bien ou Rien*. Elihu Vedder's design for the Riverside Press, Cambridge, first made to accompany his illustrations to Omar Khayyám. (14) Time with a sickle in one hand and a laurel wreath in the other. Michael Hillenius or Hoochstrate, Antwerp, about 1515 to about 1536. (15) Arion standing upon the dolphin with violin and bow. Johann Oporin, Basle, about 1510 to 1570. (16) The winged



25



26



27



28



29



30



31



32



33

bust of a woman with three heads, — of a woman, an old man, and a young man. A laurel wreath above, and a star on the woman's forehead. A book below. *Usus Me Genuit*. Melchior and Gaspard Trechsel, Lyons, second quarter of the XVIth century. (17) Two kneeling boys holding up laurel wreaths. *Et Animo et Corpori*. Franciscus Rampazetti, Venice, third quarter of the XVIth century. (18) A griffin standing upon a globe. *Rostro atque Unguibus Urget*. Jacobus Thielenus, Strasburg, middle of the XVIIth century. (19) A crab below, a butterfly above. *Matura*. Jehan Frellon, Lyons, between 1540 and 1550. Used also by several other Lyons printers of the same name. (20) A serpent coiled upon a stake, held upright in a man's hands. *Vincent*. Vincentius Valgrisius, Venice, third quarter of the XVIth century. (21) A mermaid with two tails. Victor à Rabanis, Venice, about 1535 or 1540.

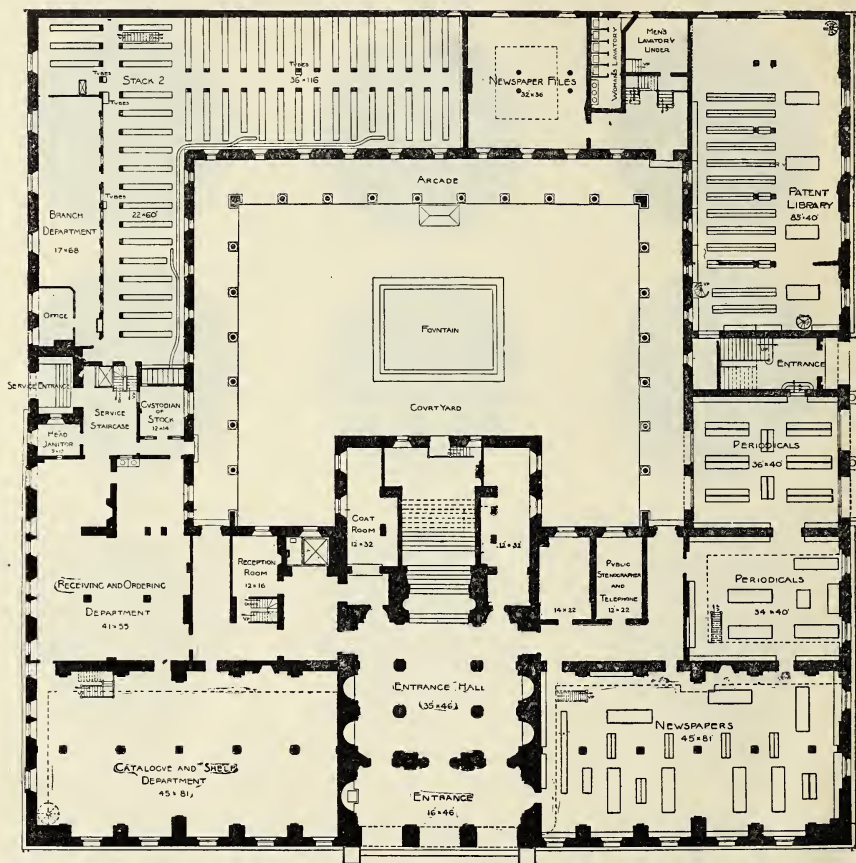
The
Printers'
Marks.

On Boylston-Street façade: (22) Hercules, with his lion-skin and club. *Sic Itur ad Astra*. Henning Grosse, Leipsic, about the opening of the XVIIth century. (23) An elm-tree, over which a vine is growing; under it is a hermit. The motto, *Non solus*. One of the many devices employed by the Elzevirs of Amsterdam. First used by Isaac Elzevir in 1620. The Elzevirs and the Alduses, whose device follows, are the most famous of all printers, except the very first. (24) A dolphin twisted about an anchor. The well-known mark of the great Venetian house of Aldus, who published books from about 1495 till the opening of the XVIIth century. Introduced by the founder of the house, Aldus Manutius, in 1502. (25) An eagle standing on a globe. *In Virtute et Fortunâ*. Guillaume Rouille, Lyons, 1545 to about 1590. (26) The celestial frame with the globe of the earth and the signs of the zodiac. *Polus Arcticus—Polus Antarct*. Hieronymus Polus, Venice, last quarter of the XVIth century. (27) Time with his scythe and hour-glass. *Hanc Aciem Sola Retundit Virtus*. Simon de Colines, Paris, about 1520 to 1540. Guillaume Chaudière, Paris, about 1565 to 1600. (28) A winged woman. Theodosius Rihelius, Strasburg, third quarter of the XVIth century. (29) A Bible, richly bound, in a circle of light. *Vetat Mori*. David Martini, Antwerp, early in the XVIIth century. (30) A shield hung from a tree, supported by two leopards, and bearing the monogram of S.V. Simon Vostre, Paris, 1486 to 1520. (31) A table of books, two horses as supporters. *L-T-S*. Laurentius Faber, Leipsic, 1506. (32) A caduceus crossed by two cornucopias. Clasped hands below. A Pegasus above. Chiestien Wechel, Paris, 1527 to 1554, and André Wechel, his son and successor. The device was also used by several other printers, Schleich and Klein, for example, at Frankfort-on-the-Main, in the XVIIth century. (33) A stork. *Vigilat nec Fatiscit*. Marcus Amadorus, Venice, 1569.

The
Frieze.

Above the arcade is a narrow frieze, bearing on each façade of the building an inscription —

On the Dartmouth-Street side: THE PUBLIC LIBRARY OF THE CITY OF BOSTON. BUILT BY THE PEOPLE AND DEDICATED TO THE ADVANCEMENT OF LEARNING A. D. MDCCCLXXXVIII.



GROUND FLOOR PLAN.

The
Cornice.

On the Boylston-Street side: THE COMMONWEALTH REQUIRES THE EDUCATION OF THE PEOPLE AS THE SAFEGUARD OF ORDER AND LIBERTY.

And on Blagden Street : MDCCCLII. FOUNDED THROUGH THE MUNIFICENCE AND PUBLIC SPIRIT OF CITIZENS. The
Cornice.

Above the frieze is a noble cornice, fitly and superbly crowning the façade. It is, indeed, one of the triumphs of American architecture. The upper portion of the cornice is ornamented with a row of lions' heads, the whole topped by a very elaborate copper cresting, colored an antique green, the motive of which, as in the seals over the entrance, is the regularly recurring dolphin. The sky line of the roof is enriched with a second copper cresting, also colored green, but of a different and more showy design, and terminating at the corners of the building in handsome metal masts.

The entrance from Boylston Street is especially beautiful, and through it one may obtain a charming glimpse into the Interior Court. This entrance was originally intended and for a time served as a *porte cochère*, but the eastern and centre arches of the entrance have lately been re-constructed and serve as windows to the enlarged Periodical Room. The
Boylston-
Street
Entrance.

To the right there is a door admitting to the Patent Room, and the Lecture Hall and Children's Rooms upstairs, and indeed to the main portion of the building. The driveway is guarded at the corners of the platform by two large pedestals, richly ornamented with carving, and surmounted by globes sculptured with eagles.

The Library is open to the public from nine o'clock in the morning on week-days, and two in the afternoon on Sundays, until nine o'clock in the evening during the summer, and until ten during the colder months. Books are not issued, however, after nine, the extra winter hour being intended merely as a convenience to those reading and studying in the building.

The triple-arched entrance on Copley Square leads into the Main Vestibule, and thence by three doorways into the Entrance Hall. The vestibule—floor, walls, and vaulted ceiling—is entirely of pink Knoxville marble, the floor inlaid with patterns of brown Knoxville and Levanto marbles. At either end are deep niches, the heads of which are carved with a pattern of curious diamond-shaped ornaments. Above the doors to the Entrance Hall are pedestals for busts against carved backgrounds composed of wreaths and branches of oak, laurel, or palm leaves. The doorways are exactly copied from the entrance of the Erechtheion or Temple of Erechtheus on the Acropolis of Athens, and are eventually to be closed with bronze doors modelled in low relief by Mr. Daniel Chester French, the sculptor of the Minuteman in Concord. In the niche to the left hand as you go in is a bronze statue of Sir Harry Vane, governor of Massachusetts in 1636–37, by Mr. MacMonnies, given to the Library by Dr. Charles Goddard Weld, of Boston, in honor of Rev. James Freeman Clark, D.D., the eminent Unitarian divine, who, at the time of his death, was a trustee of the Library. The statue is of heroic size, and was “rejuvenated,” so to speak, from the portrait by Sir Peter Lely, painted in his more advanced years. (“The whole,” says Prof. James K. Hosmer, the author of the standard biography of

The
Main
Vestibule.

Vane, "looks as if it might have stepped out of a portrait of Van Dyck. He has a cane under his arm and a sword at his side, and, though he was a Puritan, that is all proper enough in Vane's case.") Vane, though better known in English than in American history, distinguished himself during his single term as governor of Massachusetts by his tolerance and liberality of mind. These qualities served to defeat him for re-election, but he was immediately returned to the General Court by the inhabitants of Boston, by whom he was greatly beloved. He went back to England, however, in 1637, and took a prominent part against the king during the Civil War, for which he was beheaded after the Restoration, having been a firm friend of New England all his life.

The
Entrance
Hall.

The Entrance Hall is low and broad, and leads to the magnificent staircase of yellow Sienna marble, which carries the visitor to the main rooms of the Library on the floor above. It has no windows, but is lighted from the windows of the Grand Staircase and from the entrance arches. Corridors run from it to the right and left, leading to the Newspaper Room, the Catalogue Room, and the Interior Court. It is divided into three aisles by heavy piers of gray Iowa sandstone, three on each side. The side walls are of the same material, with deep niches. The ceiling is vaulted, with domes in the side bays, and is covered with a marble mosaic, the pattern of which, in the centre aisle, is a trellis bearing a vine. In the main aisle, in the penetrations of the arches between the piers, are the names of six illustrious Bostonians,—Pierce, Adams, Franklin, Emerson, Hawthorne, Longfellow. In the pendentives of the domes are the names of twenty-four more Bostonians, arranged in groups of four to a dome,—the theologians, Channing, Parker, Mather, and Eliot; the reformers, Sumner, Phillips, Mann, and Garrison; the scientists, Gray, Agassiz, Rumford, and Bowditch; the artists, Allston, Copley, Stuart, and Bulfinch; the historians, Parkman, Motley, Bancroft, and Prescott; the jurists, Webster, Choate, Shaw, and Story.

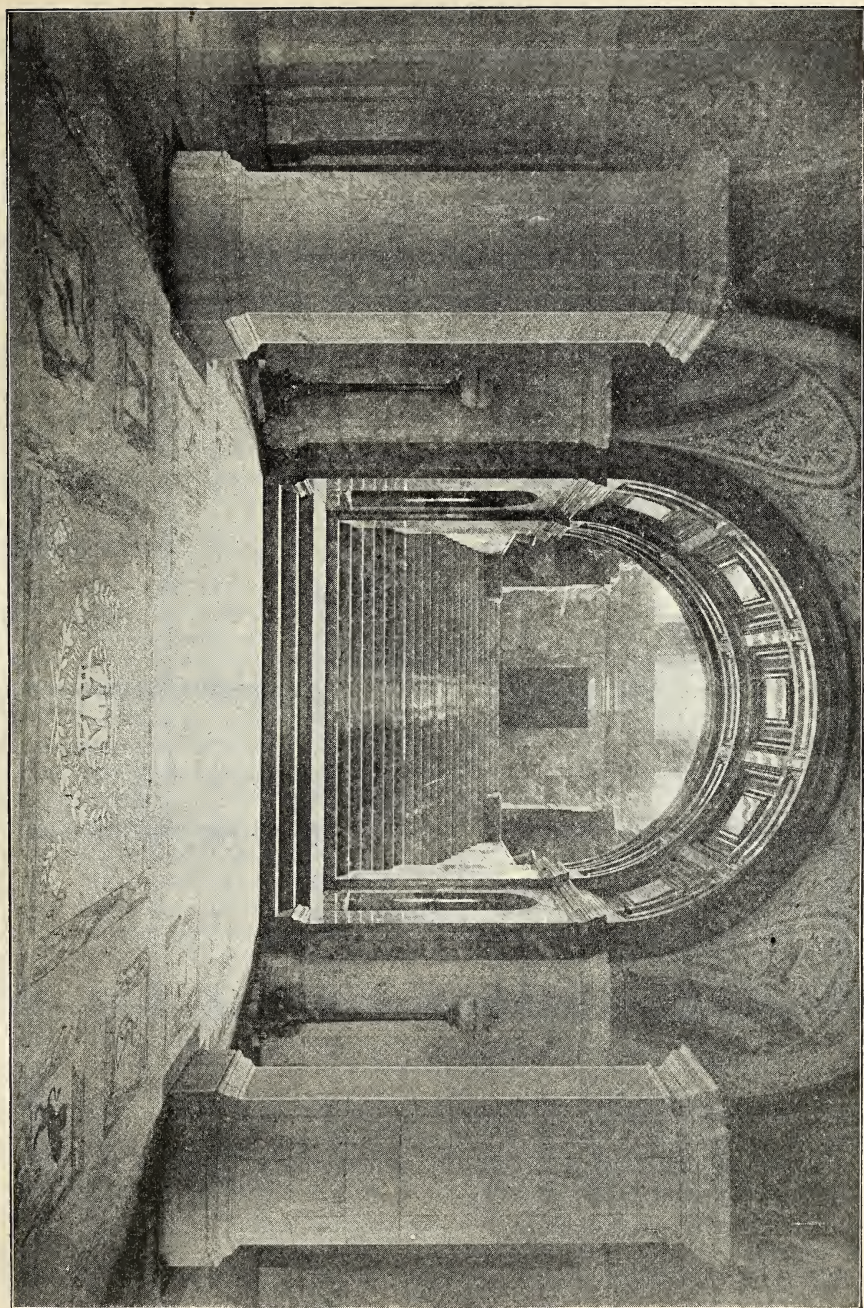
The floor is of white Georgia marble, inlaid in the centre aisle with brass intagsia, including the symbols and signs of the zodiac. Near the entrance is an inscription in brass letters, commemorating the founding of the Library and the erection of the new building. Farther on is the Library seal, and near the stairs the names of the men most prominently connected with the founding and early history of the Library,—Bates, Bigelow, Everett, Ticknor, Quincy, Winthrop, Jewett, Vattemare.

The
Corridors.

The Interior Court may be reached by taking either of the two corridors which lead from the Entrance Hall. Both are wainscoted in Italian marble, and the walls are covered with a simple Pompeian decoration of broad panels of Pompeian red, with light yellow and much narrower panels ornamented with the masks of Comedy or Tragedy, between. The prevailing color of the borders is olive. Off the corridor to the left is a coat-room, framed in sandstone; and next to it an elevator which may be taken for the reading and delivery rooms on the next floor, or for the special libraries on the third story.

The
Public
Telephone.

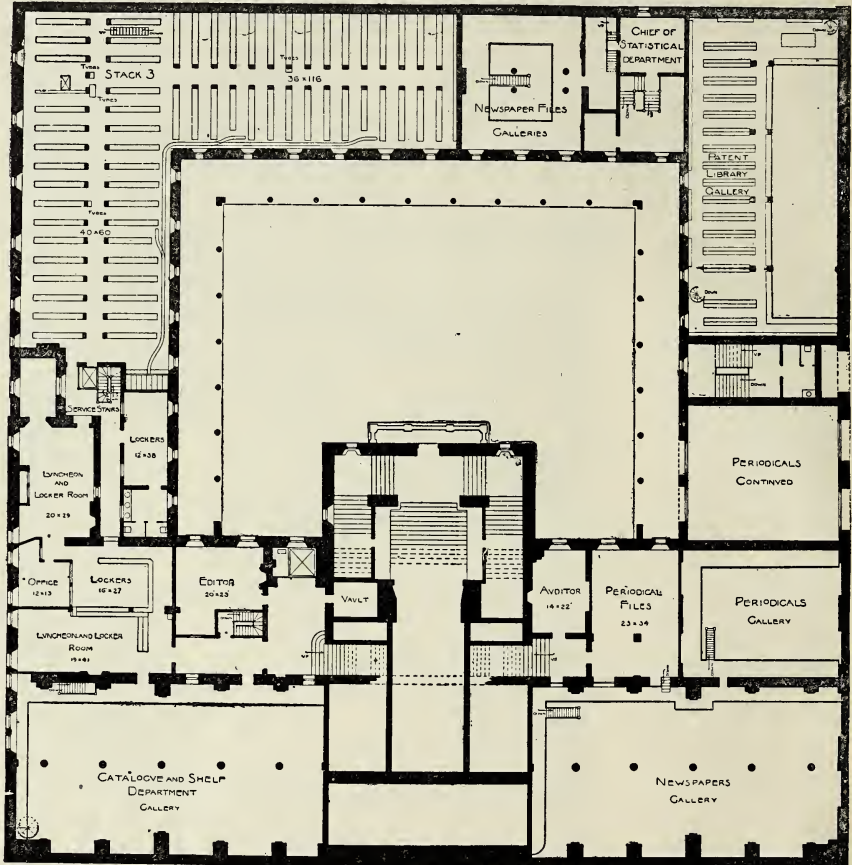
Off the corridor to the right is a public telephone (pay station), before



THE ENTRANCE HALL.

The
Newspaper
Room.

the turn of the corridor. It is in charge of a stenographer, who, in addition to ordinary stenographic and copying work, furnishes abstract or verbatim copies of any records in the Public Library. At the turn of the corridor is the door to the Newspaper Reading-Room. The room is large and well-proportioned, and occupies the northeast corner of the



CENTRAL LIBRARY
PLAN OF ENTRESOL A

building, lighted by the windows of the basement story. The wainscotting is of red brick, and the walls are plastered white. A row of five columns, covered with white plaster and resting on high bases of brick, extends the length of the room, supporting a slightly arching ceiling of terra-cotta tiles. A gallery runs along the two inner walls of the room, from which on the west side opens one of the rooms of the mezzanine story. In this room, as well as in the gallery and along the walls below,

are shelved the bound volumes of all the periodicals analyzed in *Poole's* ^{The Newspaper Room.} *Index*.

Mr. William C. Todd, a citizen of New Hampshire, has given to the Library the sum of \$50,000, of which the interest is to be devoted to the purchase of current newspapers. The Library takes regularly more than three hundred newspapers. All the Boston papers are received and a representative selection of over two hundred from other parts of the United States. Between eighty and ninety foreign papers are also taken, coming from the principal centres of the civilized world. The papers are conveniently displayed, in the latest issues received, on oak racks and tables, and may be freely consulted by visitors.

Opening from the Newspaper Room, and continuing down the north side of the building as far as the Boylston-Street entrance, are the two Periodical Rooms. ^{The Periodical Rooms.} The second and larger affords a beautiful outlook upon the Interior Court through the great windows which almost completely fill the south side of the room. The Library subscribes to about fifteen hundred periodicals, published in all parts of the world. The current numbers of about a third of these are displayed on convenient racks and tables of oak, from which they may be taken without the necessity of applying to the attendants. The others and the back numbers of all are kept in the drawers of oak cases along the walls and in the gallery above. When enough numbers have accumulated, they are removed to be bound.

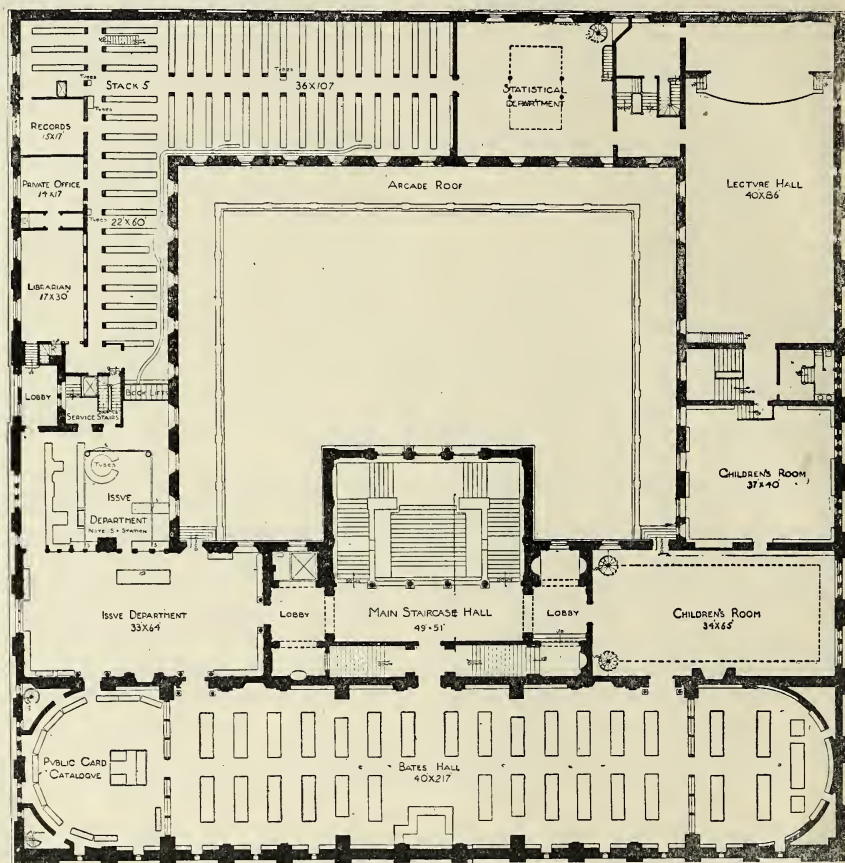
At the southeast corner of the building, reached, that is, from the left-hand corridor, is the Catalogue Room, finished like the Newspaper Room, and of the same size. ^{The Catalogue Room.} The catalogue department is the most important in the Library. It not only has the supervision of the card catalogue and the various finding lists which the Library so frequently issues, but it also from time to time prepares special bibliographies of the greatest value, which have gained for the Library all over the world the reputation of being a learned institution of the first class, and have won for it the first position among American libraries in this branch of work. Many of these appear in the Bulletins which the Library publishes quarterly. Next to the Catalogue Room is the Ordering Room, in which the business of ordering, examining, and listing all new additions to the Library is carried on, it being the department where the business of the Library — in so far as the Library is concerned in buying books — is transacted. Neither the Catalogue Room nor the Ordering Room are open to the public. Through the gallery of the Catalogue Room, both are within easy reach of the administrative offices and special rooms, contained in the lower mezzanine story.

The Entrance Hall, although sufficiently lighted, seems almost gloomy in comparison with the splendor of the Grand Staircase. ^{The Grand Staircase.} The connection between the two is by a deep triumphal arch, in architectural style a part of the Entrance Hall, and in color of the Staircase Hall. It is quite within bounds to say that the staircase is unequalled in richness and magnificence by anything in the United States. It serves at once to convey to the visitor the true intention of the building

The
Grand
Staircase.

— tells him, that is, that he is within a building which is none the less a palace for being the property of the people and not of a king.

The treads are of *échallion*, an ivory-gray marble quarried in France, and mottled with fossil shells. The walls are sheathed in yellow, richly variegated marble from the neighborhood of Sienna, Italy.



CENTRAL LIBRARY
PLAN OF BATES HALL FLOOR

Saffron, topaz, and, indeed, half-a-dozen shades of yellow, blend in a surface of indescribable richness of effect, softened by a tender light which seems to permeate the very substance of the material. The staircase ascends straight up, broad and easy, for half its height, then, separating to the right and left, and turning the corner of two large pedestals bearing couchant lions, ascends again to reach the Staircase Corridor, from which it is separated by an arcade, also of Sienna

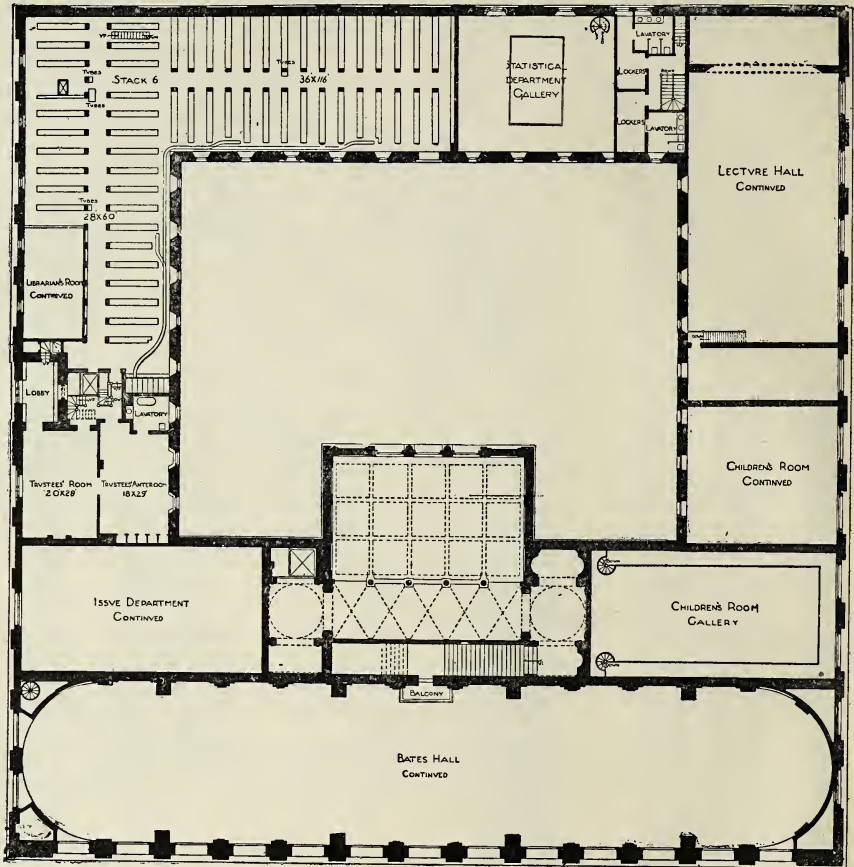


THE VESTIBULE.

The
Grand
Staircase.

marble, consisting of five arches supported on graceful Corinthian columns resting on the posts of a low parapet.

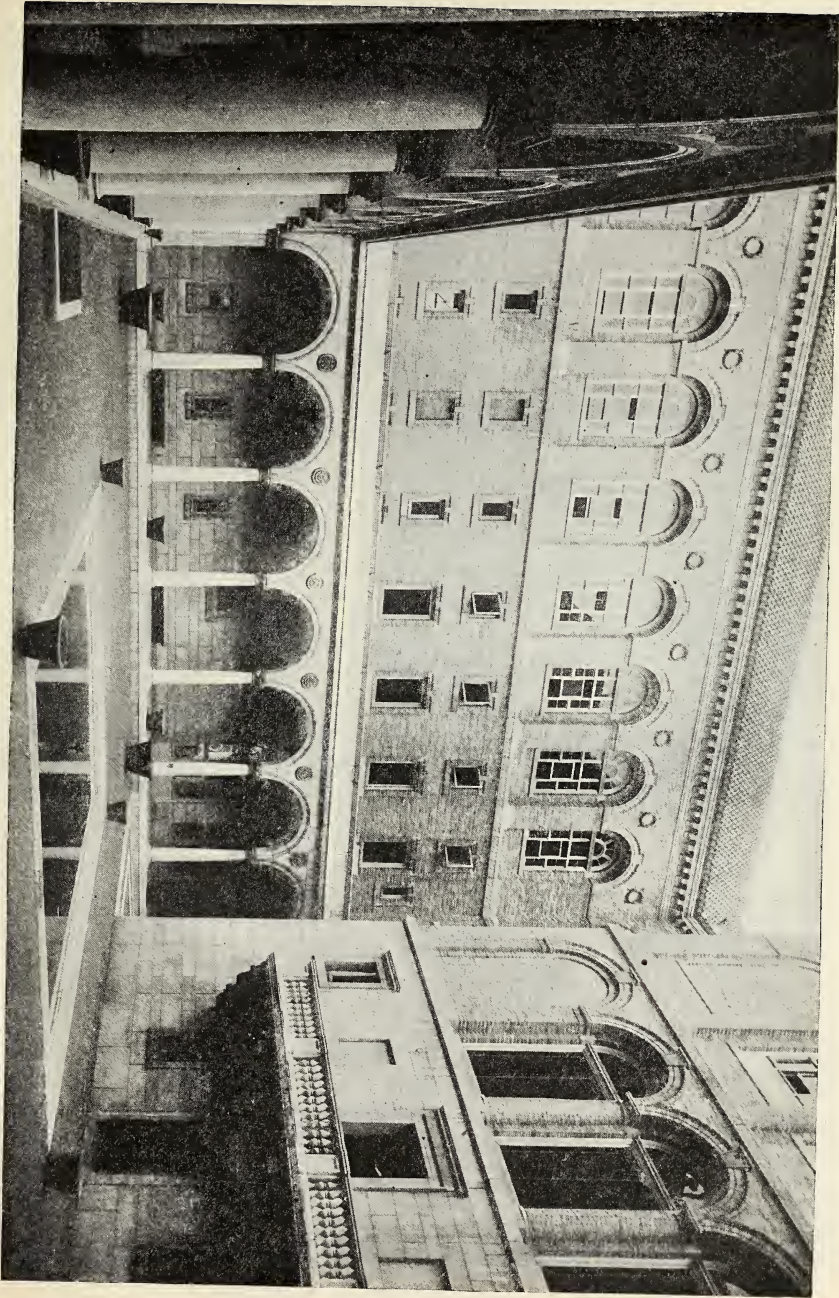
The marble used in the opening arch of the staircase is almost pure yellow. As one climbs the stairs, however, it is more and more deeply veined with black, until at last in some of the upper slabs there is



CENTRAL LIBRARY
PLAN OF ENTRESOLS

almost as much black as yellow. Advantage has been taken of this rich veining to increase the effect of the general color effect by arranging the slabs in correspondence with each other—sometimes almost complete—so that the slabs on one side match those on the other.

It took several years to obtain the marble used in the Staircase Hall. Very many slabs were rejected as not suitable to the color scheme. At one time it looked as if it would be impossible to get a sufficient



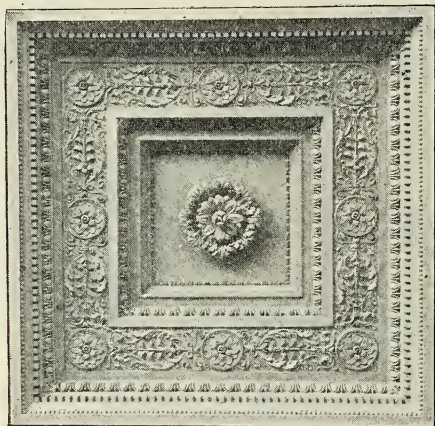
THE INTERIOR COURT.

supply, for the only quarry from which it could be had was owned by a monastery, which was unwilling at the time to reopen it, and was only induced to do so by the personal persuasion of a member of the Board of Trustees, who visited Sienna for that sole purpose.

In either wall of the opening arch is a small niche, and the soffits of the arch are ornamented with a double row of richly carved caissons of *échallion*. The floor of the landing is inlaid with hexagonal and diamond-shaped patterns of red Numidian marble from Africa. The lions are carved from single blocks of Sienna marble, which, being unpolished, look, instead of yellow, almost gray, although they have been waxed in order to bring out as much as possible of their native tone. They are the work of Mr. Louis St. Gaudens, a brother of Mr. Augustus St. Gaudens, and are the memorials of the officers and men of two

Massachusetts Volunteer Infantry regiments—that to the right of the Second, and that to the left of the Twentieth. On the pedestals are inscriptions in bronze letters. Several years ago the trustees intimated to a number of the military organizations in the city that they would be glad to receive from them and place in the Library suitable memorials of their fallen comrades, to be a part of the decoration of the building. The lions are a result of this informal invitation.

The ceiling of the Grand Staircase is of plaster, cream-color and light-blue, divided into



PANEL OF CEILING OVER GRAND STAIRCASE.

large rosetted caissons with borders ornamented with Renaissance modelling. The effect of the arcade is carried entirely round the hall, the arches resting on Corinthian pilasters, thus giving space in the middle of the wall over the landing for three large windows, and, at the ends of this wall and in the side walls, for plaster panels, eight in number, of the same size as the windows.

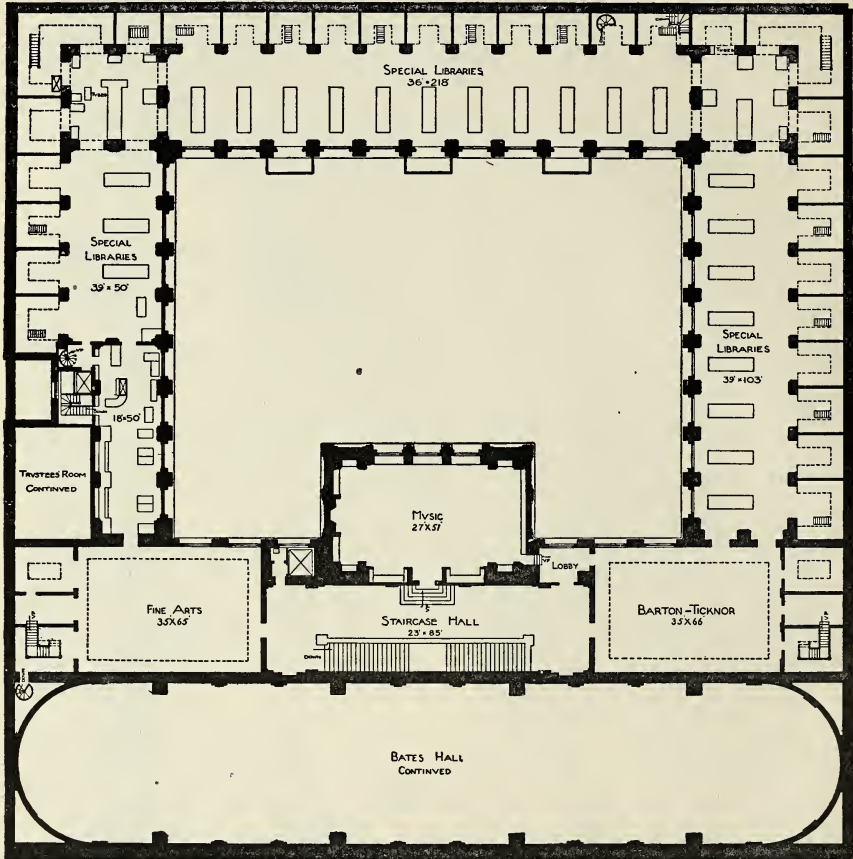
From the landing of the Grand Staircase, heavy oak doors with deep panels richly carved lead out to a balcony overlooking the Interior Court. In the centre of a well-kept grass plot a fountain plays every day during the warm season into a rectangular basin bordered with white marble and lined with a marble mosaic. The walls, of a yellowish-gray brick and Milford granite, seem higher than those of the exterior on account of the narrowness of the space they enclose. The wall of the Grand Staircase projects well into the court, and along the other three walls runs a beautiful arcaded promenade, the arches, columns, and cornice all of pure white marble, over which is a white marble parapet run-



THE COLONNADE.

ning between square posts set directly over the columns. This arcade is an almost exact *facsimile* of the arcade of the first story of the Cancelleria Palace in Rome.

The effect from the Interior Court below is even more beautiful than from the balcony. The inner wall of the promenade is granite, sparsely



CENTRAL LIBRARY
PLAN OF SPECIAL LIBRARIES FLOOR

pierced by windows, an upper and a lower row, those in the latter being protected by iron bars. The ceiling is of plaster and vaulted. The floor is of red brick edged by a wide border of white marble. The marble is from Georgia and Tuckahoe, New York, the latter being used only in the columns, and is all of a wonderful dead whiteness, even when polished, as pure as snow. Along the wall are low oak benches, so that on warm days the court may serve as an open-air reading-room.

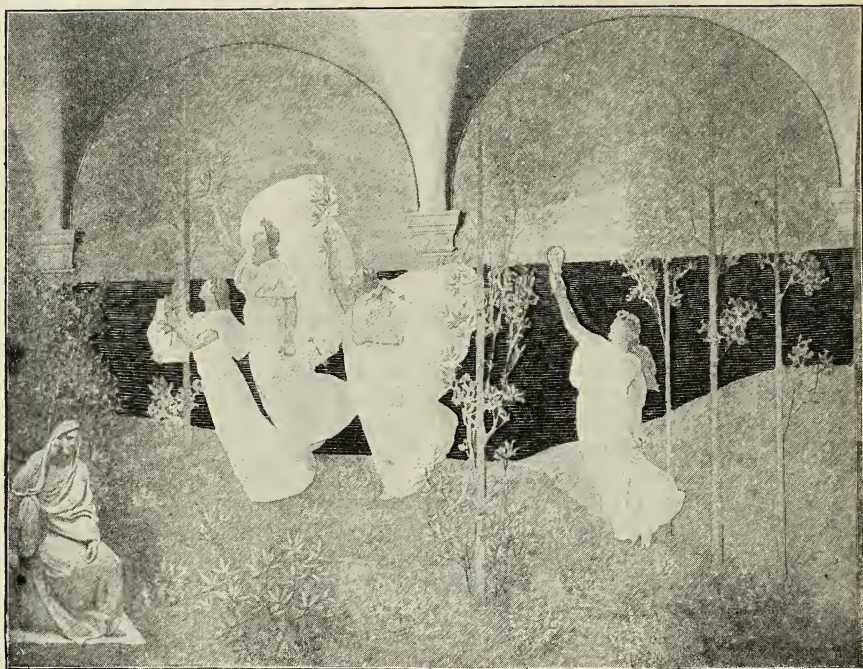
As has already been said, the court may be reached from either of the Entrance Hall corridors. Both doors, though plain, are remarkably beautiful, with circular windows above. Another door, at the north-west corner, leads to the Patent Room and Statistical Department. On either side of the projection of the east wall the court runs into a bay paved with brick and marble, where it is proposed some day to place a statue.

Above the arcade the walls of the court are built of unusually long yellow-gray Pompeian bricks, with granite trimmings, the two materials being brought into a better harmony by laying the bricks in extra heavy courses of gray mortar. The wall may be divided, for convenience of description, into three sections: the arcade story of granite; above that, a section containing a multitude of small windows, indicating a great variety of rooms within, but admirably arranged to produce an orderly effect; and above these a high arcade, the windows of which light long corridors in the top floor. The window-frames are painted white. The arcade is upon simple piers of brick, resting upon a narrow course of granite ornamented with a Greek fret, and topped with plain granite capitals. The keystones of the arches are granite, and in the spandrels are terra-cotta wreaths. The cornice above the arcade is granite, with a simple metal cresting. The roof is tiled. In the west wall, three windows in the arcade lead out to handsome bronze balconies. Under the middle balcony is a clock.

The projection of the east wall above the balcony is in two stories, each with an arcade of five arches, only the three middle ones, however, containing windows, the others being walled up. The arches are borne on semi-detached columns of brick, instead of on piers. Below the balcony, which serves to give a distinctive accent to the whole court, is an entrance to the cellar, in which is a complete equipment for the heating, lighting, and ventilating of the Library. The air for ventilation is drawn from the Interior Court by means of a ten-foot intake fan, capable of moving seventy-five thousand cubic feet of air a minute, and is diffused through ducts to the different parts of the building, entering the rooms by the gratings which the visitor will notice in every portion of the Library. To facilitate the circulation an exhaust fan is operated in the roof to draw out the foul air. The effect of the system is constantly to change the air without any noticeable draught, either inward or outward, and so thoroughly that at any time of the year the windows may remain closed without any discomfort to readers. In cold weather the air passes through steam coils before being distributed, and therefore not only ventilates but helps heat the Library, in conjunction with steam radiators concealed behind the woodwork in the various rooms.

Through the Staircase Corridor one enters the chief public portion of the Library. At either end is a small lobby, in the centre of which hangs a very large and handsome gilt lantern. The floor, both of the lobbies and the corridor itself, is of Istrian marble with patterns of yellow Verona. The ceiling of the corridor is vaulted, springing on one side from the columns of the arcade and on the other from "dummy"

capitals. The wall of the Staircase Corridor, extending between the arches of the lobbies at either end, and the panels of the Staircase Hall are decorated with paintings by the late Puvis de Chavannes, who was almost, if not quite, the most distinguished of modern French painters of his day, and whose work in the Hôtel de Ville in Paris is thought by many critics to be one of the masterpieces of mural decoration. The price paid for this series of paintings was 250,000 francs. The decoration for the wall of the corridor was called by the painter, *Les Muses*



PORTION OF THE DECORATION BY PUVIS DE CHAVANNES.

Inspiratrices Acclament le Génie Messager de Lumière — or, briefly, *The Muses Welcoming the Genius of Enlightenment*.

The foreground is the summit of a hill covered with grass and heather. Slender saplings grow along its crest. Beyond is the sea. The Genius of Enlightenment, a naked boy, occupies the centre of the decoration; standing, that is, above the Bates Hall door. He is alighting on a cloud, with wings outstretched and holding rays of light above his head in either hand. Rising from the ground the beautifully draped Muses, five on the left-hand side and four on the right, float in the air, moving slowly towards the Genius and extending their arms or softly striking their lyres to welcome him. On either side of the door is the

statue of a seated female figure heavily draped, the one on the left por-
ing upon a book representing Study, and the other Contemplation. The
Chavannes
Paintings.

Eight other paintings by Puvis de Chavannes complete the scheme of his decoration for the Grand Staircase Hall. They form a unique example of the power and charm of a great and complete piece of decorative art. The hall which they adorn happens to be the first portion of the Library—the first room in any American public building, for that matter—where a visitor may study the effect of a great, comprehensive plan of mural decoration, executed in the broadest, finest, and most scientific relation to the architecture to which it is designed to give the final touch. In other American buildings where mural painting has been employed—outside of a few private houses—the space assigned the artist has been, comparatively, far less generously allotted, so that there has been no real opportunity for him to attempt the full scope of his art.

Notwithstanding the great reputation of the artist, this was the first commission which had been given him for work outside his own country. "It was a happy and a liberal thought," as Mr. Ernest F. Fenollosa says in his *Mural Painting in the Boston Public Library*, "to call to this, our first American Pantheon, a master of that old world in which ours had root."

Puvis de Chavannes, though still in the vigor of his powers as a painter,—indeed, notwithstanding his advanced age and the inroads of the disease of which he unfortunately died less than four years afterwards, he was considered then to be at the head of the school of decorative mural art in Europe,—was physically unable to undertake what would have been for him the arduous trip across the Atlantic and study



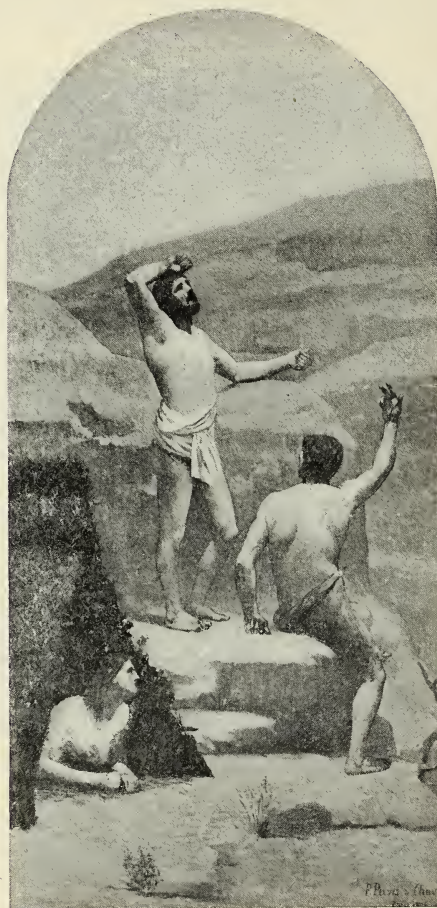
PHILOSOPHY.

the hall which he was commissioned to decorate. Full details of measurement and lighting were sent to him, however, together with photographs and specimens of the rich Siena marble with which the walls are sheathed. The color and veining of this last were indicated by the artist's brush on the bottom of each of his canvases, in order

that he might constantly have before him the necessary standard of tone to which his paintings must throughout conform, and as each picture approached completion it was framed in a wooden arch with mouldings like those in the Library, and again colored in imitation of the marble.

One cannot do better, in explaining the motives which governed the artist's work, than to quote his own account of the train of thought which led him to choose the subject and decide upon the general treatment of the decorative problem before him. This account, first given in *Harper's Weekly*, is as follows:—

"Each time," says the artist, "that I am asked to undertake a new work my feelings are divided between the desire to produce a noble composition and an atrocious fear of spoiling it. This fear is so great that my faculties are completely paralyzed at the outset, and the dread continues until I have found the essential point or main idea of my work. For in decorative art it is not



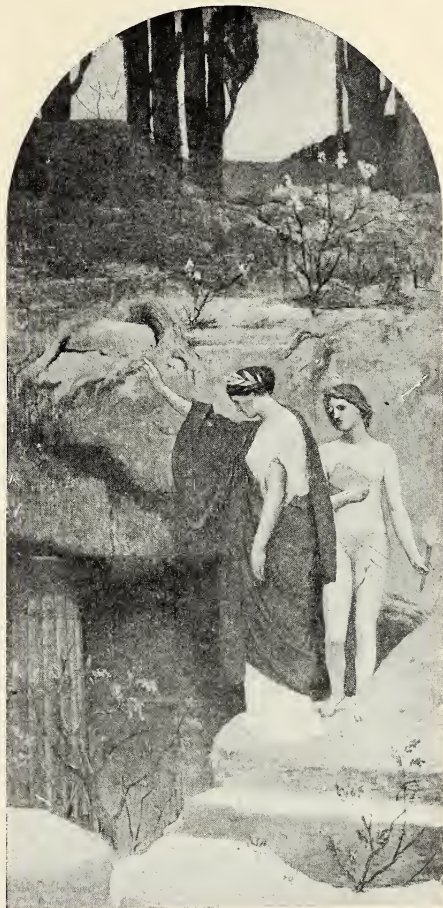
ASTRONOMY.

enough to have a subject; the subject must be conceived according to the very strict laws that govern this branch of art. The composition must be adapted, first of all, to the place it is to occupy when completed, and to be adapted so perfectly that the public cannot imagine, the main idea being accepted, another arrangement for the ensemble and another grouping of the figures. After having found the main idea, the

greatest difficulty consists in determining this arrangement and grouping. This *tâtonnement* requires the longest time. When I have nothing left but the execution I feel as free as air, and work with a childish joy. It seems to me as though my hand moves alone, and I sing like a school-boy on vacation while manœuvring my pencil or brush.

The
Chavannes
Paintings.

"When I accepted Mr. McKim's proposal to execute a certain part of the decoration for the new Boston Public Library, I began by studying a reduced plan of the monumental stairway. In doing this I found that the entrance to the Library hall being on the first floor, the most important decorative panel, which is to cover the wall of the vestibule, would first be seen by the visitors as they mounted the stairway or remained on the first landing, half-way up. As the main corridor is supported by columns connected at their base by the parapet, the visitors at the foot of the stairway or on the first landing would not be able to see more than two-thirds of this principal panel, which is placed over a door, the rest being concealed by the parapet. It would consequently be necessary to group the figures in the upper part of this panel. This first rule established, I sought for the main idea of my composition. 'What is a public library?' I asked myself. 'It is the conservatory of human knowl-



HISTORY.

edge.' I must therefore glorify human knowledge. But in what form? I considered the different categories into which this knowledge is divided, and further asked myself what are the principal divisions. The reply was, 'Letters, and Science'; and in each one of these branches I found an infinitude of subdivisions. As place was wanting to glorify all these fractions, I was obliged to make a choice. I studied this question of

choice for a long while. Without my reduced plan of the grand stairway I should never have been able to solve the problem. On the wall of the stairway itself there were eight arched panels to fill, each one distinctly separated from the other, and on the main corridor wall five arched, unequal surfaces; the centre space being broken by a door.



CHEMISTRY.

them at the top, the middle space being much shorter than the others; and as the stone wall is cut into regular festoons, I was obliged to paint skies in these arched spaces. So I determined to join them immediately under the arch by a straight line indicating the sea-horizon, and to place the Genius in the centre arch, while the Muses would quit the earth and soar towards him at the sound of his voice. The composition

“The architect having given me liberty to unite or to separate these surfaces, I decided to unite them, and to express in one leading composition the synthesis of my complete work, which I would develop in the separate panels. For the subject of this synthetic composition I fixed upon the Greek allegory of the nine Muses. Still, it would not be sufficient to simply portray the Muses; they must be united in some common act. After considerable hesitation I adopted the idea of representing human genius in human form, like the Muses. Thus my main idea became the Genius of Enlightenment greeted by the Muses for the knowledge he had brought them; but I found some difficulty in presenting this allegory in a concrete form, owing to the requirements of the wall surface that I had to cover.

“Curiously enough, it was these very requirements that suggested a way out of the difficulty. I could only unite my five arched panels in one single composition by joining

would thus occupy two-thirds of the upper part of the space, and be readily seen and understood from the foot of the grand stairway. The greatest obstacle was overcome. For the separate panels I had only to take the Muses one by one and to incarnate the different kinds of poetry in such or such poet, and embody philosophy in Socrates or Plato. As for the sciences, they have been transformed and greatly enlarged since the Greeks. A choice being indispensable, I selected History, Astronomy, Physics, and Chemistry. To characterize these branches of human knowledge I was simply inspired by good sense. What is, for example, the most important element in physics? In Edison's country there can be but one reply — electricity. And what is the most striking manner in which electricity is used? For the transmission of news by telegraph. News is of two kinds, good and bad, and the incarnation of these two kinds in two different personages at once suggested itself. I aimed, above all, to express my idea simply."

Considering the new paintings in their order, beginning with the panel nearest the Delivery Room, the scene of the first is a garden in Athens, with trees and shrubs, and noble Ionic colonnades or promenades. The title of the panel is *Philosophy*. In the foreground Plato stands discoursing with one of his disciples, while others in the distance are talking in groups, or sit apart absorbed in study or contemplation. In the background is the gleaming white Parthenon, lifted high upon the Acropolis. The building stands upon the height solitary and alone, so that it commands the painting in single, unperplexed beauty.

Astronomy is typified, as has been said, by the Chaldean shepherds,



PHYSICS.

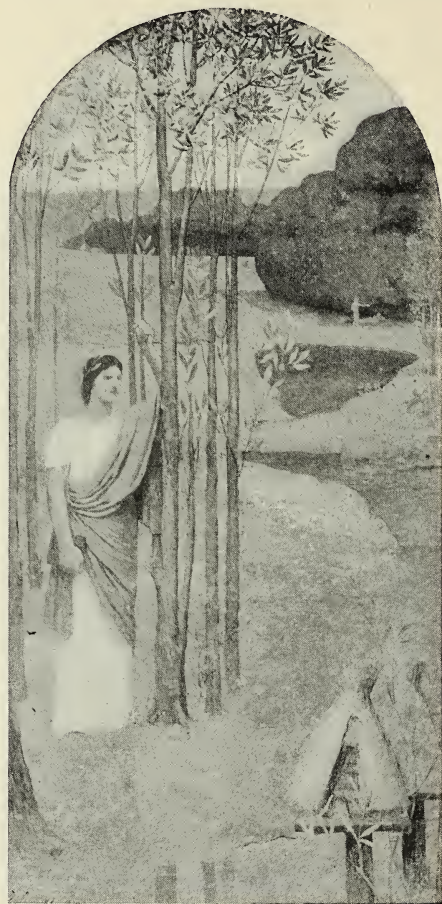
two of whom stand upon a rocky parapet observing with unaided eye the multitude of stars which shine in the deep-blue heavens. Behind them is a rude tent, from which a woman looks out to share their studies. As the artist has conceived them, the two shepherds are the type of a primitive and pastoral people, scantily clad, living rudely and simply, but already inspired with a thirst for science.

The next panel, that of *History*, shows an abandoned hill-side, where, ages before, men had built a noble temple for the worship of their gods. A single column stands amid the ruin, the sole remnant of a Doric colonnade. A woman, the personification of History, with laurelled brow, stands upon the worn and broken steps which once led to the shrine, and with uplifted hand seems to conjure the Past to unfold its secrets. By her side is a naked youth bearing the book and torch of science.

In *Chemistry* a Fairy with her wand stands in a rocky recess. One of the attending spirits watching at her feet carries a geological hammer; rare minerals are scattered about him, from which he has broken off pieces for the experiment which is going on in the retort before him. This is mineral chemistry, the processes of which are shown in the action of fire. In a hollow of the ground the skeleton of some beast is returning, by

a gradual decay which has already consumed its flesh and fibre, to the earth from which it sprung. Flowers grow rankly around it. Organic and vegetable chemistry are thus simultaneously shown in a single familiar conception of dissolution and growth.

The idea of *Physics* has been already explained. The face of the woman typifying good news is radiant with joy, as she passes swiftly



PASTORAL POETRY.

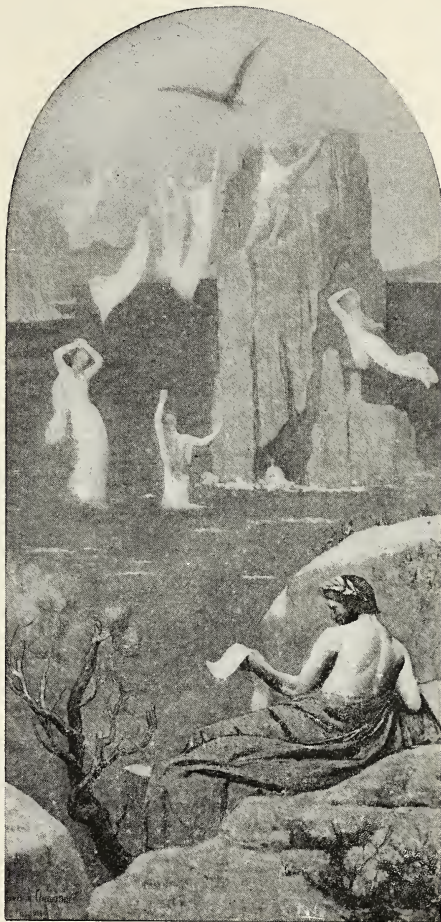
along the wire. With one hand she touches it, as if to preserve the electrical connection, and with the other she holds up a branch of laurel, standing for victory, or success. Her garments are light in tone, contrasting with the gloomy robe of her sister, who, with one hand covering her face, seems to advance reluctantly, but passes through the air, nevertheless, with equal rapidity and despatch. The landscape is wild and uninhabited, by which the artist expresses the power of the electrically transmitted word to pass through deserts as easily as through populous centres.

Pastoral Poetry is summed up in the figure of Virgil, as the author of the famous *Eclogues* which for eighteen centuries have been the best known models of conventional rural verse. He stands in front of a clump of slender trees, contemplating nature in a landscape of idyllic beauty, wooded, hilly, and well watered. On a bank in the distance, two shepherds—for such they may be taken to be in view of the subject of the panel—are idling away the summer's afternoon.

In *Dramatic Poetry* Æschylus is to be seen, sitting upon the edge of a cliff overlooking the sea, meditating his tragedy of *Prometheus Bound*. At a little distance a steep rock rises sharply from the water; on this the artist has visualized a scene of the play—Prometheus, condemned by the gods

to ages of punishment for stealing fire from heaven and giving it into the possession of man, lies shackled upon the rock, naked and exposed to the attack of the undying vulture which feeds perpetually upon his vitals. The Oceanides rise from the water, and, floating around him in the air, endeavor to soothe his pain by their song.

The last panel—*Epic Poetry*—shows the blind Homer, seated up-



DRAMATIC POETRY.

on a great stone by the roadside. He is represented as the wandering minstrel, or rhapsodist of the heroic age, with staff and lyre, the latter now laid beside him on the ground. The deep revery into which he has fallen is interrupted by the appearance of two female figures, of noble mein and carriage, personifying his two great poems, the *Iliad* and

Odyssey. The former wears a helmet and carries a spear, in token of the continual warfare in which she lives; while the *Odyssey* has an oar for her voyages and adventures by sea.

The visitor will notice the arrangement of the various panels. *Chemistry* and *Physics*, the two at the foot of the hall, directly facing the long painting on the wall of the corridor, are so composed as to match each other very completely, as will be easily seen by a comparison of the engravings herewith given. The general effect of the three panels on either side of the hall—the division of each three into sets, so to say—is at once apparent. The backgrounds are composed with the most skilful harmony of relation one to the other, so that no change could be made without impairing that sense of unity which the painter has striven to give.

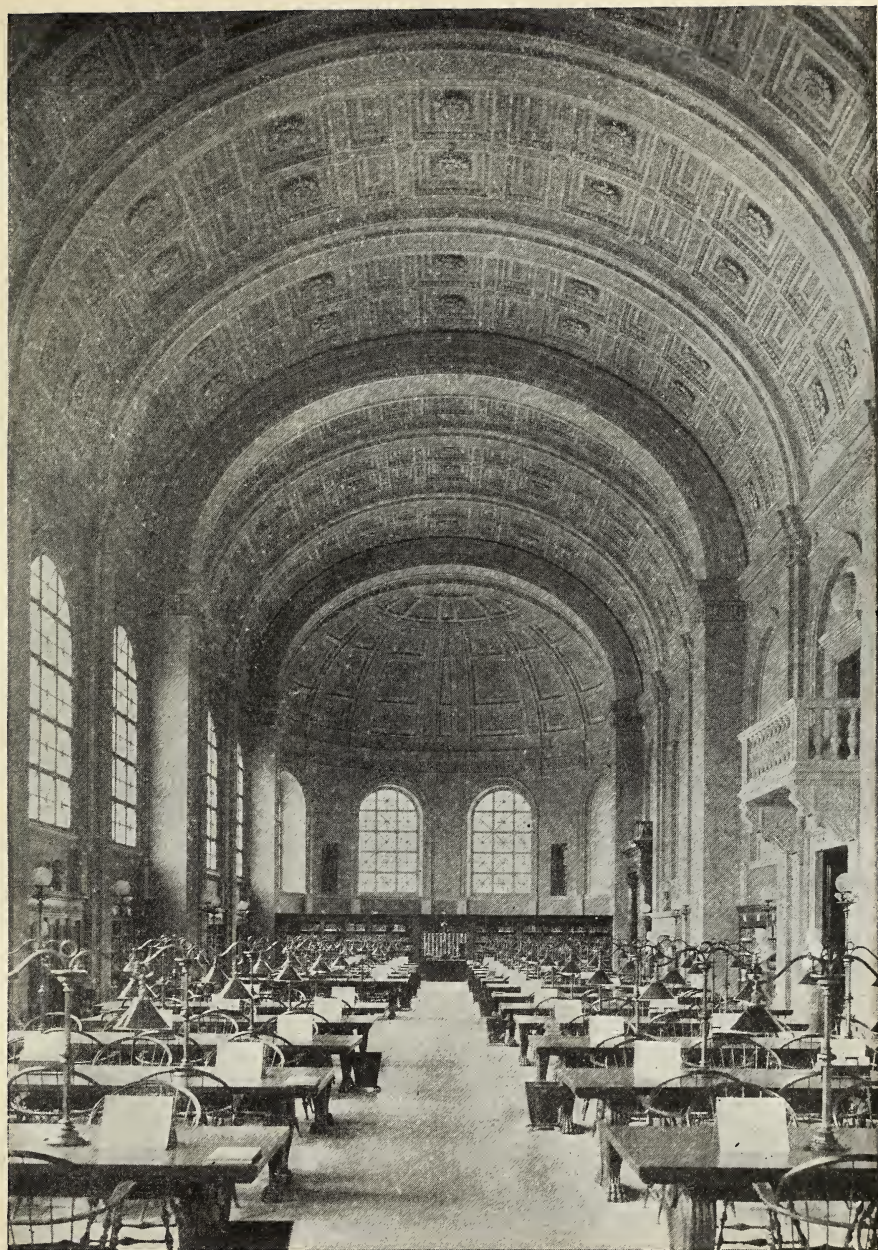
The large public reading-room — Bates Hall — is entered from the Staircase Corridor through a small vestibule. It is named in honor of Joshua Bates, who gave the



EPIC POETRY.

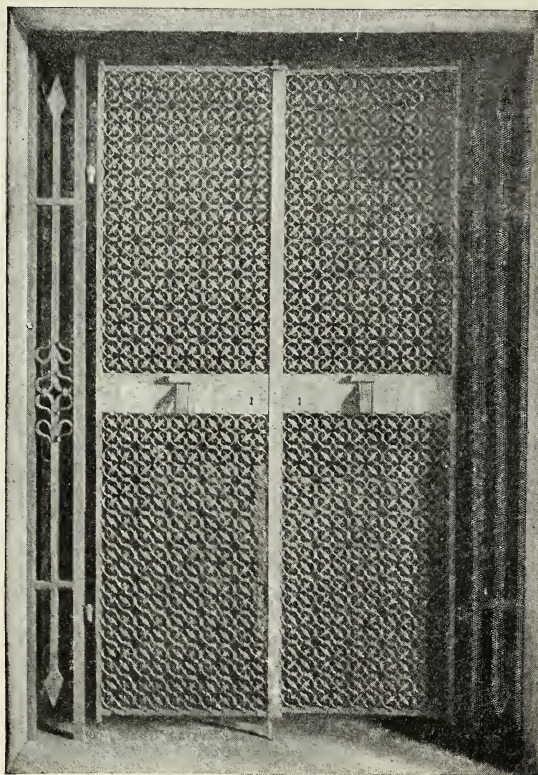
Bates Hall. Library in its early days a fund of \$50,000 and \$50,000 worth of books. A native of Massachusetts, he had, as a young man, lived for a while in Boston, but going to London he had risen to be head of the great banking-house of Baring Brothers, with which the City of Boston happened at the time to be negotiating for a loan.

Bates Hall is perhaps the noblest and most perfect feature of the



BATES HALL.

Bates Hall. whole building. Good judges have not hesitated to pronounce it architecturally one of the most important rooms in the world. The little vestibule through which one passes into it is itself a triumph — on however small a scale — of beauty and restfulness. It is mainly of *échallion* marble, the same as that used for the stairs, with a floor of yellow Verona and Istrian marbles. Over the side doors and in the centre of the panelled ceiling are laurel wreaths. The heavy doors into the



OLD ITALIAN GATE.

hall are oak, deeply carved, and the doorways to the corridor and to the private staircases leading away to the right and left to the rooms of the mezzanine story contain beautiful iron gates of old Italian workmanship — in two patterns, it will be noticed — bought for the Library in Venice, where they had originally been used, probably in some one of the smaller palaces. Through the gate to the right, it may be noted, one may get a view through to the iron palings of the Fountain Alcove and the Pompeian decoration beyond.

Bates Hall is two hundred and eighteen feet long, forty-two and a half feet wide, and is fifty feet to the crown of its arches. The barrel-arched ceiling of plaster, tinted a cream color and a delicate green, is

divided evenly by four heavy ribs, which rest upon massive piers of sandstone quarried in Amherst, Ohio, a soft brownish-gray in color. Between are lighter ribs, supported upon clustered piers of the same material, but smaller. The larger ribs are ornamented with a Greek fret like the band around the exterior of the building, and the smaller with guilloches, a regularly interwoven pattern of great beauty.

The ceiling is very deeply panelled, every other panel in an arch containing a heavy rosette. The ends of the hall are semicircular, with half-domed ceilings. At the north end are two pilasters, on the face of

which elaborate arabesques have been sculptured; at the south end the ribs of the dome rest upon "dummy" capitals, and high, narrow openings in the sandstone, filled with wrought-iron grilles, very like those in the vestibule, correspond, in a way, to the pilasters; at the other end.

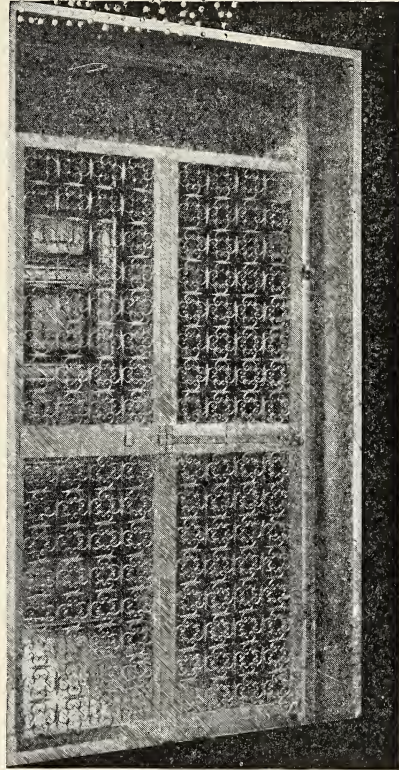
Thirteen noble arched windows let in the east light from Copley Square — the same windows which compose, with their arches, the magnificent arcade of the exterior. At the south end are two more of these windows. All are filled with wooden grilles of the conventional Roman pattern, painted green — a substitute for the originally intended bronze. At the north end there are no windows, but instead a broad panel surrounded by a stone moulding.

The narrow frieze running clear round the room between the piers contains the names, inscribed in gilt letters, of the men most famous in the history of the world for their achievements in literature, philosophy, art, and science,—Laplace, Buonarotti, Plato, Kant, Molière, Titian, Leonardo, Leibnitz, Shakespeare, Cervantes, Confucius, Socrates, Homer, Aristotle, Euclid, Herodotus, Bacon, Milton, Luther, Moses, Raphael, Dante, Cuvier, Linnæus, Newton, Copernicus, Galileo, Kepler, Beethoven, Humboldt, Gutenberg, Goethe.

The floor of the hall is *terrazzo*, crossed by paths of yellow Verona marble. This *terrazzo* is a sort of rough mosaic, made by strewing small, irregularly shaped pieces of marble upon a layer of Portland cement, rolling the whole together with heavy rollers, and finally polishing with sandstone and oiling. In this particular case the cement was stained yellow with coloring matter, and the marbles used were, for the body of the design, the yellow Sienna and white Italian, and for the borders the black Belgian.

Of the various entrances to Bates Hall, that from the Staircase Corridor and the two doorways to the right and left, leading from the Delivery Room and the Children's Room respectively, are the most noteworthy. Over the main entrance is a beautiful little balcony of Indiana limestone, much lighter in color than the Ohio sandstone, richly sculptured with Renaissance ornament. It is the most elaborate piece of carving in the building, almost the entire surface being covered. The

The
Bates Hall
Doorways.



OLD ITALIAN GATE.

The
Bates Hall
Doorways.

balcony is reached through a door off the staircase which leads up to Sargent Hall. Above this door a hemisphere, crossed by the belt of the signs of the zodiac, is cut in high-relief upon the sandstone wall. The doorways to the Delivery Room and the Children's Room are alike. Both are of black Belgian and Alps green serpentine marble, Corinthian columns with copper capitals supporting the ponderous architrave and cornice. They offer a strong contrast—a contrast hardly harmonious—to the quiet color-scheme of the rest of the room. Each cornice, however, is intended to be the pedestal of a white marble bust, and when these busts are in position the contrast will be somewhat toned away. The doors themselves of these two entrances are covered with buff-colored pigskin.

The
Bookcases.

Bookcases of English oak, standing about ten feet high, of handsome, simple construction, and erected on a base of red Verona marble—a fossil marble curiously mottled—entirely line the east and west walls and north end of Bates Hall between the sandstone piers, except where interrupted by the Renaissance mantels of red Verona marble and carved sandstone in the west wall, and by the small windows, with their delightful overlook upon Copley Square, in the east. At the south end a panelled oak wainscoting of the same height is substituted for the bookcases. Above the bookcases, as well as over the wainscoting at the south end, is a belt of plaster—regularly interrupted by the piers—tinted a robin's-egg blue. The visitor will notice the curious grain of this belt, which was obtained by the pressure of a bull's hide. The semicircular ends are screened off from the rest of the hall by bookcases of the same height as those along the walls, and built, like them, of oak, but richly ornamented with carving. The opening through the centre of each screen still allows the eye to sweep the hall from end to end, although for the full effect of this view one must go to the photographs taken before they were put up.

These bookcases contain about eight thousand books of reference, not exclusively encyclopædias, dictionaries, and the like, but very largely a collection of the most useful works in the more popular departments of learning: science, the fine arts, political economy, history, literature, theology, law, etc. The encyclopædias and dictionaries are shelved at the north end. Visitors, whether or not citizens of Boston, may freely use any of these volumes they choose, although none may be taken from the hall.

Accommo-
dations for
Readers.

Bates Hall accommodates some two hundred and fifty to three hundred readers. There are thirty-three heavy tables of American oak, twelve feet long, and three and a half broad, supported on handsome claw-foot standards. Each table is provided with eight chairs, although at least two more to the table could be added without any appreciable discomfort. The chairs are of hickory, painted black, and are patterned after a familiar old-fashioned model. Each table, as well as each chair, is numbered, and by adding the number of his table and chair to the green slip used in taking out books for hall use, the reader may have his volumes brought to him directly, without the need of

waiting for them in the Delivery Room. All the Bates Hall tables are provided with a couple of handsome bronze standards for electric lamps. The more general illumination of the hall is from the tall lamps of wrought iron and bronze, placed in front of the piers. Opposite the main entrance is the Centre Desk, for the charging and returning of books. Accommodations for Readers.

At the south end is the card catalogue, with nearly a million cards contained in the drawers of thirteen handsome oak cabinets. The average is about two and a half cards to the book, counting as one book the two or more volumes of a single work. The catalogue is what is called a dictionary catalogue, arranged alphabetically, according to subject, title, and author. One of the publications of the Library says, on this point: "A multiplication of cross-references is a fundamental idea of the system. This necessitates, of course, the disadvantage of turning from one part of the catalogue to another, but there is a certainty of getting a clew somewhere." The cards are secured in the drawers by means of brass rods, which pass through them, and the drawers are intentionally made small in order that they may be taken out and consulted on the low tables provided for this purpose, thus preventing the practical monopoly of a large number of cards by a single person. The Card Catalogue

The cards give the title (usually in full), the shelf-number, and, in some cases, an analysis of the contents of a book. In applying for a book the shelf-number is written on one of the slips which the Library provides for that purpose, together with the name and address of the applicant. If the book is desired for use in the building a green slip only is required; if for use at home a manila slip, which must be accompanied also by one of the registered cards issued, as a rule, only to citizens of Boston.

The busts ranged about Bates Hall are all labelled. They represent Thomas Gold Appleton, who presented to the Library, in 1869, the collection of engravings formed by the late Cardinal Antonio Tosti; William W. Greenough, for thirty-two years a trustee of the Library, during twenty-two of which he served as president of the board; Hugh O'Brien, a mayor of Boston, who, during his term of office, was active in helping secure the new building to the city. The busts of Bates and Ticknor are on either side of the main entrance, and stand on very beautiful pedestals, probably late Roman, of *cipolino* marble, the same as that used in the Temple of Antoninus and Faustina in the Roman Forum, and in the columns of the Church of Santa Maria Maggiore; this can no longer be obtained. The Busts

As is necessary, the connection of Bates Hall, the most important room in the Library, with the other portions of the building is very intimate. Besides the three entrances already described, there are, at the south end, a smaller door leading more directly from the Catalogue to the Delivery Room, and two doorways leading through the wainscoting, one to the Catalogue Room down-stairs, and the other to the special libraries on the floor above. At the north end is another door-

Bates Hall. way, leading through the bookcases to an elevator, used for bringing up the heavy volumes of periodicals shelved in the Periodical Room. Besides these various doors, the hall is connected by telephone with all parts of the building. There are twenty-two telephone stations altogether in the building, and two of them are in Bates Hall, one at the south end, and one at the desk opposite the main entrance.

The
Pompeian
Lobby.

The Delivery Room leads from the lobby at the south end of the Staircase Corridor. The lobby is decorated in the manner of Pompeian wall paintings. The decoration, like that of the corridors leading from the Entrance Hall, is the work of Mr. Elmer E. Garnsey, a New York painter, and one of that company of artists who achieved such distinction by their decorative work in the buildings of the World's Fair in Chicago.

Like the lobby at the other end of the corridor, the Pompeian Lobby, except for the opening arch, which is sheathed with Sienna, is framed in Amherst sandstone, resting upon a base of Istrian marble. To the right is the elevator well, through an arch closed with a frame of glass, backed with brown curtains. To the left is an alcove containing a high sandstone niche in which is a drinking-fountain, the water falling continually from a grotesque bronze mask into a broad shell of *échallion* marble. Against the side walls, on a low marble step, are heavy oak settees, one on either hand. Over the settee to the left the alcove is open, with iron palings, through which, as has already been noted, one may look into the vestibule of Bates Hall.

The color most used in Mr. Garnsey's decoration is Pompeian red, arranged in panels, which rest upon a band of slate-color ornamented with loose bunches of hyacinths, and are bordered with bands of yellow decorated with rich arabesques of a conventional Pompeian pattern. Narrower and simpler borders are used to follow the lines of the arches. The ceiling of the alcove is light-gray and the dome of the main portion of the lobby is blue. In the pendentives of the dome are medallions containing a tragic mask, a caduceus, two crossed torches, and a lyre. On the right-hand wall of the alcove is a small panel containing the figure of Bacchus pouring a stream of wine from a horn to a cup, symbolizing knowledge flowing from the divine source to the mind of man.

Mr. Garnsey's decoration, like that of Mr. Smith in the opposite lobby, is painted directly upon the plaster of the wall. The other mural decorations in the Library are on canvas attached by pasting.

The
Delivery
Room.

The Delivery Room, in which books are applied for, given out, and returned, may be called, on account of the richness and luxury of its ornamentation, the most sumptuous room in the Library. The treatment is based on Venetian models of the Early Renaissance (15th century). The ceiling is heavily raftered and treated in a variety of subdued tints; the doorways and mantel are heavy and elaborate, and are constructed of richly colored marbles; the high wainscot is of light-colored oak, in strong contrast with these and with the ceiling; and above it, along the sides of the room, are the glowing colors of the paintings in Mr. Edwin A. Abbey's decorations illustrating the Quest of the Holy Grail.

The room is sixty-four feet long by thirty-three wide. The floor is

tilled with Istrian and red Verona marble. The light comes from windows looking out upon Blagden Street and from a glass door leading to the roof of the arcade of the Interior Court. The marble doorways are three in number. Two lead into Bates Hall and the third is the entrance from the Staircase Corridor. All are of the same pattern and of the same materials — *rouge antique*, a deep, blood-red marble without veining, and a beautifully variegated red and green Levanto, a finer grade of the same material which is used to close the window spaces of the exterior arcade. Corinthian columns of Levanto, with bases and capitals of *rouge antique*, support *rouge antique* and Levanto entablatures very similar in design to those in Bates Hall, but less heavy and elaborate.

The entrance from the corridor is by double doors of oak. The doors to Bates Hall are covered with pigskin. Between the last two doors — in the middle of the east wall, that is — is a magnificent mantel, eleven feet high and entirely of *rouge antique* marble, with a massive, projecting entablature, the whole polished with the utmost brilliance and richness of effect, or elaborately carved with Renaissance ornament. In the middle of the high, polished lintel is a laurel wreath with flying streamers containing the date 1852, that of the founding of the Library.

Opposite the mantel is the opening of the Delivery Alcove, where the business of distributing and receiving books called for or returned is carried on. In front is the long oak delivery desk.

The wainscot is about eleven feet high, handsomely panelled, and with Corinthian pilasters supporting a high cornice. The ceiling consists of four massive cross beams intersected by a number of smaller beams. The large beams are decorated with raised ornaments, Renaissance in character, consisting of scrolls, rosettes, cupids, and scroll panels, and done in lead, the ornaments being nailed to the beam and then heavily gilded. This is the first time lead has ever been used in this country for this purpose, and the work has been done after the manner of the Venetian ornamentation in the Library of the Doge's palace. The ground is tinted a variety of rich subdued tints in which the greens, browns, blues, and yellows predominate. The gold is in tone with bronze. The smaller beams are treated similarly, only the ornaments are not so elaborate. The deep spaces are tinted a dull blue.

Mr. Abbey's pictures occupy the entire space between the wainscot and the ceiling. All are eight feet high, therefore, but their length varies from that of the fifth picture, extending the whole length of the north wall, or nearly thirty-three feet, to the six feet of the first. They are the result of seven years' antiquarian research and labor of the brush. For the whole decoration Mr. Abbey received \$15,000.

In engaging him to decorate the walls of the Delivery Room the trustees allowed him all possible freedom in the choice and treatment of his subject. It is of his own free will, therefore, that Mr. Abbey chose to paint the history of the Quest for the Holy Grail, a legend which, whatever its first source, came early to be considered as an episode of the story of King Arthur and the Knights of the Round Table.

The story, in its present form, is not, of course, the original tale of

Arthur, who, according to the strictest evidence, is a very doubtful figure; but it is compounded of many stories, of which that of the Holy Grail is one, and shows the influence of many stages of human thought—developed from the ancient British patriotism which made Arthur the champion of Celtic freedom against the Teutonic invasion; from a vast amount of Celtic mythology, pre-Christian and pre-Arthurian, going back, indeed, to the earliest period of thought; from the teachings of the early Christian Church, bringing its own faith and ideals, yet not entirely subduing the old heathenism, and often content, indeed, if it could put its own interpretation upon pagan symbolism; and, finally, from the chivalry of the Middle Ages, enlivening the whole with the movement of knight-errantry.

The pagan survivals are the most curious. Thus, in the Quest of the Holy Grail, the properties of the magic stone, the sight of which fed the beholder, are retained in the Grail, or cup, from which Christ drank at the Last Supper. Again, when the hero first sees the sacred vessel he fails to obtain it because he fails to ask the question required—an essentially pagan situation which every reader of fairy tales will remember.

It was during the period between the middle of the twelfth and the middle of the thirteenth centuries, and by the French and German romancers, that the story of Arthur was crystallized in verse or prose.

In 1479 Sir Thomas Malory compiled and translated the story, including the Quest of the Holy Grail, into English, and his book, the *Morte D'Arthur*, issued by the first English printer, William Caxton, still remains one of the monuments of English prose. Since then the story has fascinated many English poets,—Spenser, Milton (who long contemplated the Round Table as the subject, instead of the Fall of Man, of the epic poem he had set himself to write), Dryden, and, in this century, notably Tennyson, whose *Idylls of the King* has, more than anything else, revived interest in the Arthurian legend.

It is not, however, to English literature that Mr. Abbey has gone for his immediate inspiration, but to the French and German sources of the twelfth and thirteenth centuries. The legend is variously told in these earlier romances, and Mr. Abbey has chosen and rejected in order to produce a more orderly and effective story, but he has preserved throughout the main thread of the theme.

The Holy Grail, first written San-Greal,—the sacred cup,—or San-greal,—the true blood,—was the cup, according to the apocryphal Gospel of Nicodemus, from which Christ drank at the Last Supper. Pilate gave it to Joseph of Arimathea, who caught in it the blood which flowed afresh when he lowered Christ's body from the cross. The possession of the Grail secured to Joseph an indefinite span of life. In time he gave it to Amfortas, the Fisher King, to be guarded in his castle.

Amfortas sinned and was touched by the spear of Longius,—the spear of the soldier who wounded the side of Christ,—so that he and all his court were cast into a swoon, living a life in death, nerveless and wasted, even without the power to have pleasure in the sight of the Grail, which, from time to time, was carried before them. Thus they

must remain until a maiden knight, pure in body and soul, should release them from the spell and, by achieving the Grail, allow them to die.

The
Abbey
Paintings.

The first Table of the Grail was the Table of the Lord's Supper; the second, the Table of Amfortas; and the third, the Round Table of King Arthur. At the Round Table was the Siege Perilous, the seat in which none but the stainless knight of the Grail might sit without destruction.

Wagner makes this knight Parsifal (Percival), but Mr. Abbey, like Malory and Tennyson, has chosen the British hero, Galahad, the descendant, through his mother, of Joseph of Arimathea.

Galahad was reared in a convent of nuns. In the first picture in Mr. Abbey's series an angel bearing the Grail, flushing a rosy red through the cloth which covers it, appears to the infant Galahad, held up at arm's length by a kneeling nun. Doves fly about the angel and one of them carries a golden censer. By the censer and the Grail Galahad is nourished as if with food. The nun averts her face from the glory of the Grail, but the infant holds up his hands eagerly towards it. The background of the picture is blue tapestry figured with golden lions and birds.

The second picture shows the interior of a chapel, with Galahad, grown into youth, kneeling before the shrine. He has watched all night, and now Sir Launcelot and Sir Bors are conferring on him the order of knighthood, kneeling to fasten the spurs upon his feet. It is dawn, the candles have burned down in their sockets, and the early light is coming in at the window. Behind Launcelot and Bors the nuns bear burning tapers. The whole interior is studied from an ancient Celtic chapel. On the wall is the endless symbol of eternity, and below is the picture of the Crucifixion, with Longius piercing the Saviour with the spear. Other figures are of angels and saints. The chain armor of Bors and Launcelot is from twelfth-century models. Everywhere are the evidences of Mr. Abbey's painstaking care in antiquarian details. Galahad is robed here, as in the following pictures, entirely in red; Tennyson's Galahad is white-armored; but red, says Mr. Van Dyke in his criticism of the paintings, "is the hue of life and love and sacrifice; red is the human color."¹

After he had been made a knight Galahad went to Gurnemanz, with

¹ "At the vigil of Pentecost, when all the fellowship of the Round Table were come unto Camelot," a lady came to the court of Arthur and called upon Sir Launcelot to go with her a little distance from the town. She led him into a forest and to "an abbey of nuns," where he met Sir Bors and another knight, and "in the meanwhile that they thus stood talking together, therein came twelve nuns that brought with them Galahad, the which was passing fair and well made, that unnethe in the world men might not find his match: and all those ladies wept. 'Sir,' said they all, 'we bring you here this child the which we have nourished, and we pray you to make him a knight, for of a more worthier man's hand may he not receive the order of knighthood.' Sir Launcelot beheld the young squire and saw him seemly and demure as a dove, with all manner of good features, that he weened of his age never to have seen so fair a man of form. Then said Sir Launcelot, 'Cometh this desire of himself?' He and all they said yea. 'Then shall he,' said Sir Launcelot, 'receive the high order of knighthood as to-morn at the reverence of the high feast.' That night Sir Launcelot had passing good cheer; and on the morn at the hour of prime, at Galahad's desire, he made him knight and said, 'God make him a good man, for of beauty faileth you not as any that liveth.'" — *Morte D' Arthur*, Book XIII., Chapter 1. It was not, according to Malory, until after the adventure of the Siege Perilous that Launcelot knew Galahad to be his son.

him to learn, before entering upon the Quest, the ways of the world and the rules which governed knighthood. The third picture brings him at last to the Round Table of King Arthur in Camelot. A figure all in white, with his face concealed in a hood, Joseph of Arimathea, leads him to the Siege Perilous. Arthur, canopied under a splendid baldachin, ornamented with carved Celtic dragons and supported by marble pillars decorated with inlays of colored marble, rises with bowed head from his throne, gravely welcoming the young knight and his companion. The doors and windows have been miraculously closed. Above the table, and extending entirely round the circular hall, is a great ring of angels, with white robes and wings, and visible to none in the room, except it be Joseph and Galahad. One angel has left the circle and lifts the cloth which has covered the Siege Perilous. Before the Siege floats, in gold letters, the words, "This is the seat of Galahad." In the group to the left Bors is standing with clasped hands. To the right of the throne is Launcelot, and crouching behind the king are his boy cup-bearer with the wine-horn in his arms, and the jester, Dagonet. All are awed, and everywhere the knights are holding up the crosses of their swords.¹

The fourth subject is the beginning of the Quest. The scene is again the interior of a church. The archbishop is pronouncing the final benediction upon the knights kneeling in front of him, all bound upon the adventure of the Grail. All are in armor and their spears bear banners emblazoned with their devices. Galahad is in front, his device a red cross; that of Launcelot is a lion, and of Bors a fish. The bishop with his crozier and mitre (the latter copied from the earliest known example) is lifting up his hands in blessing. On either side of the altar kneel the priests. King Arthur, heavy at heart on account of the departure of his knights, kneels on the steps. Behind the grille which closes the arch to the left are Queen Guinevere and the ladies of the court.

The fifth picture shows the first adventure of Galahad. He has come to the Castle of the Grail and has passed into the hall of Amfortas and his spellbound court. Amfortas, a weak and shrivelled old man, lies upon a high Celtic coffin. Over him is thrown a bear-

¹ "In the meanwhile came in a good old man, and an ancient, clothed all in white, and there was no knight knew from whence he came. And with him he brought a young knight, both on foot, in red arms, without sword or shield, save a scabbard hanging by his side. And these words he said, 'Peace be with you, fair lords.' Then the old man said unto Arthur, 'Sir, I bring here a young knight the which is of king's lineage and of the kindred of Joseph of Aramathie, whereby the marvels of this court, and of strange realms, shall be fully accomplished.' The king was right glad of his words, and said unto the good man, 'Sir, ye be right welcome, and the young knight with you.' Then the old man made the young man to unarm him, and he was in a coat of red sendel, and bare a mantle upon his shoulder that was furred with ermine, and put that upon him. And the old knight said unto the young knight, 'Sir, follow me.' And anon he led him unto the Siege Perilous, where beside sat Sir Launcelot; and the good man lift up the cloth, and found there letters that said thus, 'This is the siege of Galahad, the haut prince.' — 'Sir,' said the old knight, 'wit ye well that place is yours.' And then he set him down surely in that siege. . . . Then all the knights of the Table Round marvelled greatly of Sir Galahad, that he durst sit there in that Siege Perilous, and was so tender of age; and wist not from whence he came but all only by God; and said, 'This is he by whom the Sangreal shall be achieved, for there sat never none but he, but he were mischieved.' — *Morte D' Arthur*, Book XIII., Chapters 3 and 4.



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THE VISION.

By EDWIN A. ABBEY.

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GALAHAD THE DELIVERER.

By EDWIN A. ABBEY.

See note on preceding page.

skin. His crown and sceptre have fallen from his hands, and are lying beside the coffin as they have lain for centuries. Everything suggests age, the architecture being of a type long unused. At the right walks the procession of the Grail—the angel holds the Grail; two soldiers carry the seven-branched candlesticks; Herodias, who jeered at Christ, and is condemned to laugh forever, bears the head of John the Baptist in a charger lifted high above her head; and Longius leans upon his spear. The light of the Grail shines brightly, and Galahad, deep in thought, searches in his mind for the meaning of these things. To achieve the Grail he has only to ask the question, but the simplicity of his mind has been warped, though but in the least degree, by the teaching of Gurnemanz. For a moment he presumes to seek the answer in his own mind, and the opportunity is lost.²

The
Abbey
Paintings.

The new series present Sir Galahad first meeting the Loathly Damsel as he leaves the castle, a small, darkly colored panel; then fighting the Seven Deadly Sins, typified in as many forbidding-looking knights; there follows the presentation to Sir Galahad by an aged monk of the key to the castle wherein are confined the virtues, typified in a large group of maidens, the largest panel of the later series; the parting from Blanchefleur, his bride; the release of Amfortas from his earthly bonds; the departing of Sir Galahad for the Quest of the Holy Grail, mounted on a white charger, followed by the blessings of the people to whom he has brought peace and happiness; the arrival of the knight at the ports of the city of Sarra, where his quest will end; finally his casting off the crown and sword, at the moment when, after his many tribulations, he has been privileged at last to see the Grail.

Sir Galahad is first seen arriving at the gate of the Castle of the Maidens, where the seven Knights of Darkness, the seven Deadly Sins, have imprisoned a great company of maidens, the Virtues, in order to keep them from all contact with man. It is Sir Galahad's mission to overcome Sin and redeem the world by setting free the Virtues, and he accordingly fights the seven knights till he overcomes them.

The rewards of the knight begin at last to accrue in the next panel, and his path thereafter is strewn with all that is worthy. No more of temptation; no more trial. He has been tested in the fire of adventure and suffering, and marches to his final crown of glory. The monk freely grants him the key to the enchanted castle wherein the maidens typifying the virtues have been imprisoned.

Sir Galahad's entry into the castle is shown in the ninth picture. The imprisoned maidens have long been expecting him, for it had been prophesied that the perfect knight would come to deliver them. They welcome him with shy delight, putting out their hands to be kissed. Having accomplished this mission, Sir Galahad passes on to other deeds.

In the next picture Sir Galahad, who has become wedded to Blanche-fleur, is sacrificing his earthly love, and leaves her that he may continue the Quest. The wounded and sinstricken Amfortas can be healed only by a Virgin Knight, and only a Virgin Knight may achieve the Quest. A new-born knowledge has unsealed Sir Galahad's eyes, but with this knowledge is begotten the strength to overcome, and, renouncing finally every human desire, he resumes the Quest.

Here having passed through many adventures, Sir Galahad has returned to the Castle of the Grail. The procession of the Grail has once more passed before him, and this time, grown wise by knowledge and suffering, he asks the Question, and thereby heals Amfortas, cleanses him from sin, and allows the old king to die. The Angel bears away the Grail from the castle, and it is not seen again until the day when Sir Galahad achieves it at Sarras. Having now accomplished his great task, he is guided by the spirit of the Grail toward the goal which shall crown his labors—the achievement of the Grail. He is directed toward the sea, to Solomon's Ship, which will bear him to Sarras, where he will be crowned king, and where the Grail itself will finally appear to him.

Sir Galahad, borne upon a white charger, and followed by the blessings of the people, is seen here passing from the land, where peace and plenty once more reign.

Sir Galahad is seen in Solomon's Ship, which he found waiting to carry him across the seas to Sarras. The Grail, borne by an angel, guides the ship. Sir Bors and Sir Percival follow him. Having sinned once, they can never see the Grail themselves, yet, having persevered faithfully in the Quest, they have acquired the right to accompany Sir Galahad and witness his achievement. Resting upon a cushion in the stern of the ship are three spindles made from the "Tree of Life"—one snow-white, one green, one blood-red. When Eve was driven from the Garden of Eden, she carried with her the branch which she had plucked from the "Tree of Life." The branch, when planted, grew to be a tree, with branches and leaves white, in token that Eve was a virgin when she planted it. When Cain was begotten, the tree turned green; and afterward, when Cain slew Abel, the tree turned red.

The fourteenth picture shows the City of Sarras where Galahad's weary search is to end.

The last picture shows Sir Galahad, now King of Sarras, and upon a hill he makes a Sacred Place and builds a Golden tree. Morning and evening he repairs thither, and from day to day he beautifies the tree, and, finally, when it is complete, Joseph of Arimathea (with a company of angels) appears with the Grail. As Sir Galahad gazes upon it, crown, sceptre, and robe fall from him. He no longer needs them. He thanks God for having let him see that which tongue may not describe, nor heart think. Having now beheld that which is the source of all life and knowledge and power, his spirit can no longer remain in the narrow confines of his body. The Grail itself is borne heavenward, and is never again seen on earth.

In one corner of the Delivery Room is a bulletin-board on which are pasted the titles of new publications received. The more popular of these are displayed in an oak case; and in two cabinets like those in Bates Hall is a card catalogue of the fiction, history, biography, etc., contained in the Library. All residents of Boston over ten years old may obtain cards entitling them to draw books, no more than two, however, being allowed at the same time on a single card, although an exception to this rule is often made in the case of sets containing several volumes. Books may be retained a fortnight, except the latest fiction, which must be returned in a week. Non-residents, unless students engaged in special researches, are not permitted to take books from the building, but may draw out for hall use as many as they choose. The normal time required to obtain a book is about seven minutes.

The alcove of the Delivery Room, called the Tube Room, is the busiest spot in the Library. The most noticeable feature is the circle of pneumatic tubes to the left, through which the application-slips are sent to all parts of the bookstack. The old system of pneumatic tubes, involving fifty-six stations in the building, has been overhauled, and new and improved terminals substituted. The twenty-eight terminals in the Delivery Room, formerly stretching in a line, have been grouped in a circle for more convenient operation. In addition, an auxiliary system of improved tubes (operating by suction instead of by pressure) has been installed, which not merely connects the Delivery Room with each one of the six stacks and with the Special Libraries' floor, but connects with every other stack, so that slips may be sent out from stack to stack without being returned to the Delivery Room. An apparatus has been installed in the Delivery Room, itself novel to library use. This is a "pick-up carrier," so called. Its purpose is to transport the various slips between four points in the Delivery Room doing business with one another,—the issue and return desks, the record trays, and the pneumatic terminals. The "carrier" is a cable railway operated by electricity. At fixed points at intervals upon the cable are carriers which, as they reach a station, pick up a batch of slips awaiting their arrival, carry them forward, and deposit them at such succeeding station as may be their destination. The carrier is not in box form, but is more in the nature of a hand, which clasps the batch of slips by closing of the thumb and middle finger, and releases them automatically by the opening of these two.

The automatic precision with which this work is carried on is remarkable. The convenience of the apparatus for such use is that it keeps the flow of application-slips continuous, whereas, when transferred by hand, they can be transferred only in batches at intervals, to the disadvantage of any slip that may be undermost.

The stack itself comes close up to the alcove. It is in six low stories, and is lighted on both sides, on one from the Interior Court, and on the other from Blagden Street, and reaches back to the rear wall, where it turns the corner and extends half way down the west side of the build-

ing, terminating at the wall separating it from the rooms in which the bound volumes of newspapers are stored. It is capable of accommodating well over five hundred thousand volumes, which, added to those that can be shelved on the Special Library Floor, in Bates Hall, the Periodical Room, etc., would make the Library's total capacity about a million volumes. There are now nearly three quarters of a million, and the average annual increase is about twenty-five thousand. Each story of the stack is equipped with an eight-inch track running its entire length. Each track has three stations, placed at convenient intervals; and each station has its own carriage—a low wire basket capable of containing all but the largest books. Girls and boys are employed as "runners" on each floor to carry the books called for to the basket. When the basket is loaded it is pushed from the station to the main track, where it grips the cable and is carried towards the Delivery Alcove at the rate of five hundred feet a minute.

Since the stack is in six stories, only one of which is on the level of the receiving-window of the Delivery Alcove, a narrow well has been built between the alcove and the stack, in which are five miniature elevators, or one for each of the stack stories above or below the level of the window. When the basket approaches the well it automatically slips the cable, and, its speed having been gradually slackened, it slides upon the elevator. If the elevator is "busy," the car is held until its turn arrives. If it is not busy the shock releases a pin, and the motor below hoists or lowers it, as the case may be, to the window. Stopping here, the carriage is tipped out and rolls into the alcove. Returning, the process is almost exactly reversed. As the car comes back to its station, it is again released from the cable, and slides easily into place.

The set of rooms for the Librarian and the Executive Department generally, consisting of an anteroom, main office, private office, and a room for records and files, is connected with the Trustees' Room through a lobby—thus the series of rooms representing the general administration is *en suite*. The first of these—the Librarian's office—is conveniently accessible to the public, being reached directly from the Delivery Room by a corridor left open on the Blagden-Street side. Passing through this corridor, on the right will be found the desk where applicants for cards are requested to register their names, and where, also, the various publications of the Library, the bulletins, and the various catalogues, may be bought.

Off the Librarian's Room and in the upper mezzanine story, reached by a little turning flight of stairs, is a small room in which is stored the valuable collection of autographs presented to the Library by Judge Mellen Chamberlain, a former librarian. It is especially rich in American autographs, and altogether is one of the most valuable and comprehensive in the country.

Another door leads to the Blagden-Street staircase, off which, also, in the mezzanine story above, and connected with the anteroom where are kept the autographs, is the Trustees' Room, lighted from the south, or Blagden-Street side. The woodwork—including, that is, the ceiling,

doors, and wainscoting — is in very beautiful panels of cream-color and gold, the centre of each being ornamented with a carved or painted head or figure. It was originally part of the interior furnishing of a Paris *hôtel* of the time of the First Empire. From the centre of the ceiling depends a richly gilt chandelier. The walls are hung with green velours, and at the east end of the room is a fireplace of gray limestone, exquisitely carved with arabesques. A slender beaded ornament along the frieze is "undercut," although no thicker than a pencil lead, so that a string may be tied round it. The mantel is an original of the French Renaissance, and may be taken, indeed, as the prototype of the various mantels designed in the Renaissance style in the other parts of the building. Over the mantel hangs a portrait of Joshua Bates, and on either side are original portraits of Benjamin Franklin, one by Greuze and the other by Duplessis.

The
Trustees'
Room.

The trustees hold about \$380,000 in trust, most of the income of which is applied to the purchase of books. They present annually to the city government an estimate of the amount required to maintain the Library during the coming year, but they have the widest discretion in expending the appropriation which is voted. In 1902 the total expense of carrying on the Library, including its branches, was about \$300,100.

Turning to the left, after ascending the Grand Staircase, one passes into the Children's Rooms through a lobby — called the Venetian Lobby from the character of the paintings which decorate it — corresponding to the Pompeian Lobby at the other end of the corridor.

The decorations of this lobby are by Mr. Joseph Lindon Smith, a young Boston painter. The trustees were able to give Mr. Smith his commission through the liberality of Mr. Arthur



THE LION OF ST. MARK.

Astor Carey, a citizen of Boston, who furnished the amount of money required.

The
Venetian
Lobby.

The decorative scheme includes all three portions of the lobby — the domed central portion, the window recess, and the landing of the staircase leading to Sargent Hall. The subject chosen is Venice, at the height of her greatest artistic, martial, and commercial glory, her past still untarnished by any hint of her coming decline. The subject was suggested by the block of stone over the door, on which is carved the Lion of St. Mark (the patron saint of Venice), supporting an open book, inscribed with the motto of the city, *Pax Tibi, Marce, Evangelista Meus*.

This block is one of three which were obtained in Venice, and built into the walls of the Library. They are of the sixteenth century, — but beyond the fact that they are Venetian it is not known where they were originally used. One occupies a corresponding position over the

doorway of the Delivery Room, and the other may be found in the wall over against the stairway to Sargent Hall.

Mr. Smith has painted two nude boys to be the "supporters" of this old carving, very aptly suggesting the boy supporters of the Library seal over the main entrance. The complexion of one of these boys is dark, and of the other fair, to typify the geographical position of Venice,—to the north the fair-haired Teutons, and to the south the darker Latin races. Near the foot of the right-hand figure is a pigeon, a reminiscence of the hundreds which frequent the Piazza of St. Mark's.

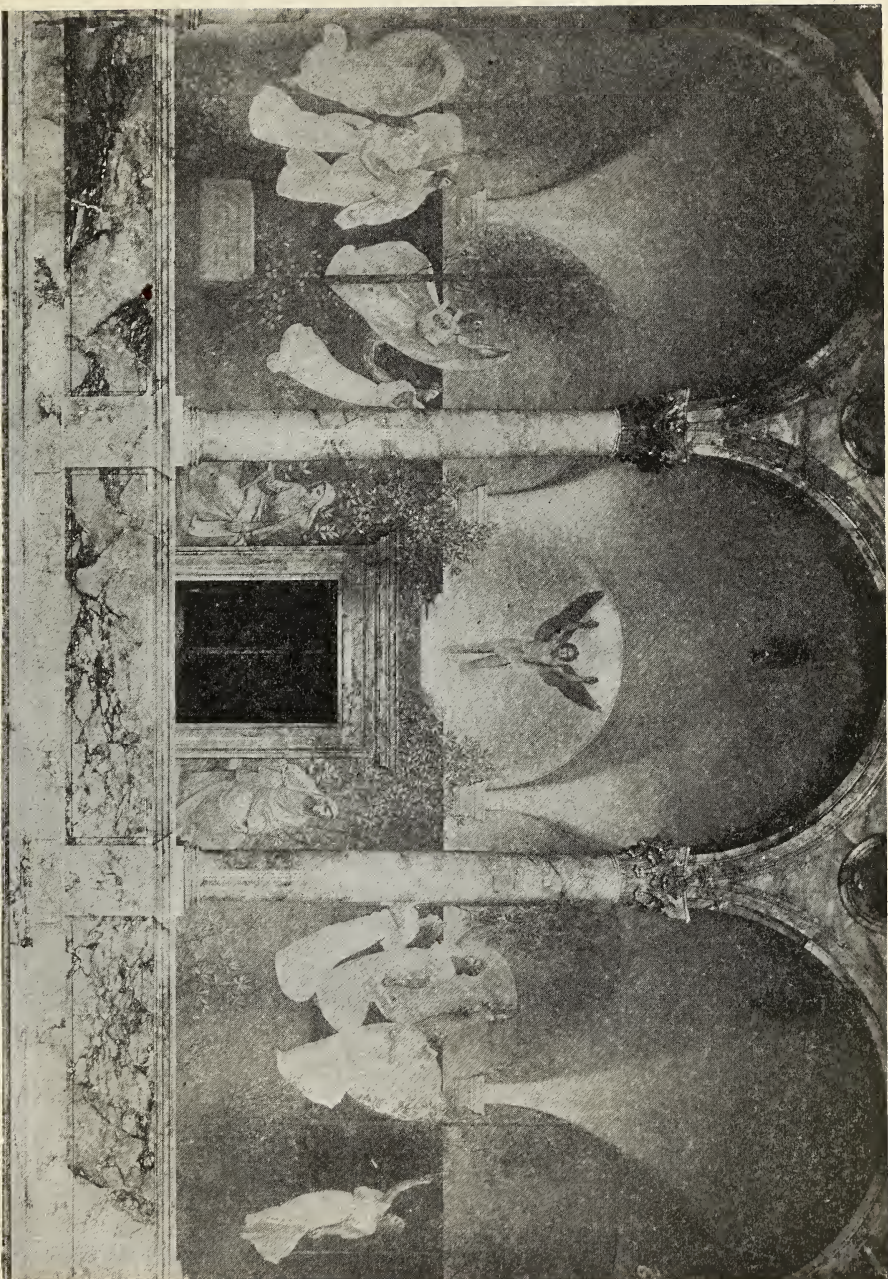
Both boys are holding up tightly woven ropes of foliage, fruit, and flowers, painted in rich, glowing colors, which trail down on either side of the door. They are like the borders with which Andrea della Robbia, a Florentine artist of the fifteenth century, surrounded his enamelled terra-cotta groups. Mr. Smith has used them to typify the festal life of Venice, a city which, for all its wars, was never besieged during the time of its prosperity.

It is in the lunette over the window giving out upon the court, however, that Mr. Smith has chosen to put his chief design. Here Venice, a half nude young woman, a doge's cap lying on the ground by her side, gives (or receives from) the Adriatic—personified as a young man, and with a trident lying at his feet—the ring of marriage, typical of that ancient custom of the city, the annual espousal of the sea by the doge, performed by dropping a ring into the Adriatic. On the left, blessing the union, kneels St. Theodore, the first patron saint of the Venetians, clad in a suit of mediæval armor. Behind him lies the crocodile which he is reputed in the legends to have slain. In the background is a screen, in the familiar Venetian Gothic style of architecture.

The bright colors of this lunette are followed out on the other walls of the recess. The ceiling is gilded, and gold is also employed on the walls. The Della Robbia flower ropes again occur. Sea-green and sky-blue are much used, as well to relieve the dull tones of the Ohio limestone with which the recess is framed as to suggest the wide empire of Venice over the islands of the East—her horizon a meeting of sea and sky. In the niches this idea of her sea power is accentuated by sea-shells and mermaids. In the niche to the right of the lunette is a copy of the Venus of Medici, considered one of the best copies in existence.

In the niches, also, is inscribed in gilt letters of a mediæval pattern a selection of the names of Venice's most celebrated sons—in that to the left the doges, and to the right the painters. The doges are: Orseolo, Michieli (both Vitali and Domenico), Falieri, Ziani, Dandolo, Morosini, Guadenico, Foscari, Barbarico. The painters are: Vivarini, Cima, Carpaccio, Mantegna, Bellini (Gentile and Giovanni), Giorgione, Lotto, Tiziano (Titian), Bonifacio, Veronese, Tintoretto.

The sky-and-sea dominion of Venice is again recalled in the colors of the dome of the central portion of the lobby, round which is stretched, as a frieze, a line of galleys, the ships with which she fought her naval battles. In the pendentives are Renaissance shields, bearing the names of eleven cities of northern Italy which at one time or



From a Copley Print. Copyright, 1866, by Curtis & Cameron.

THE MUSES WELCOMING THE GENIUS OF ENLIGHTENMENT. BY PUVION DE CHAVANNES.



Copyright, 1900, by John Elliott.

From a Copley Print Copyright, 1901, by Curtis & Cameron.

DETAIL FROM THE TRIUMPH OF TIME. BY JOHN ELLIOTT.

another were subjugated by Venice; viz., Belluno, Brescia, Como, Padua, Vicenza, Treviso, Verona, Ravenna, Bergamo, Udine, and Aquileia. The
Venetian
Lobby.

The dome of the staircase is gilded, with a peacock in the centre, typifying immortality. Peacock feathers also furnish the background for the design of the pendentives—an ancient Byzantine device composed of the Greek letters Alpha and Omega, and the Greek monogram Chi Rho. The frieze of the dome is a chain of “Byzantine insertions,” as the ornamental plaques sometimes found in the walls of Venetian buildings are called. The designs in these insertions as used by Mr. Smith are three in number,—of two birds, of two lions, and of an eagle carrying off a rabbit.

The names inscribed in this dome are those of the Eastern possessions of Venice, which influenced so much the thought and art of the conqueror. The list is as follows: Jerusalem, Tyre, Alexandria, Cairo, Constantinople, Sapienza, Andros, Lepanto, Cyprus, Zante, the Morea, Corfu, Naxos, Cefalonia, Caxos, Tripoli, Gallipoli, Tevos, Modon, Negropont, Carpathos, Cerigo, Stampalia, Candia, Scyros.

The Children's Rooms are among the most interesting in the Library. The
Children's
Room. As the name shows, they are rooms for the children. About nine thousand volumes are shelved along their walls, all within easy reach, which they may look over and choose at their pleasure without having to ask the permission of any attendant. The books are mainly, of course, the better class of “juveniles,”—boys' and girls' fiction, and books of travel and adventure written for the young. Besides these, however, there are many volumes of a more mature character, especially illustrated books, devoted to the popular sciences, biography, history, or travel. Large tables are provided at which the children may sit and read by themselves; or if they choose, and are old enough to have cards of their own, they may take home the books they want by charging them with the attendant, whose sole duty it is to look after their convenience.

Cards are issued to children over ten, and any boy or girl, no matter how much younger, is welcome to take any of the books from the shelves for use in the rooms.

The proportions of the first room leading from the Venetian Lobby are the same as those of the Delivery Room. It is finished, however, very plain, and with almost no attempt at decoration, beyond the simple mantel of red Verona in the east wall. The floor is *terrazzo*, and the ceiling and walls above the skirting of pink Knoxville are plaster. The windows look out upon Boylston Street and the Interior Court. An iron gallery runs along three sides, reached by a winding iron staircase, and the walls are lined from top to bottom with book-shelves.

In this room are exhibited a number of the more interesting books and autographs belonging to the Library. On the walls hang four framed documents of almost unique interest—the Declaration of Independence, the Constitution of the United States, the Articles of Confederation, and the Address to the King, all, of course, reprints of the originals, but followed by the genuine autographs of the men who signed

The
Children's
Room:

them, cut from letters and documents. Near by, moreover, hangs one of the thirteen official broadsides of the Declaration issued immediately after its adoption to each of the thirteen original States, authenticated by the signature of the president of the Congress, John Hancock, and attested by the secretary, Charles Thompson. With the exception of the last, these documents are a part of the Mellen Chamberlain collection of autographs.

Here also is hung a series of eighteen original paintings by Howard Pyle, scenes in the life of George Washington and in Colonial times. These were a gift of citizens of Boston.

The second room is fitted up as a general reference reading-room, with a good reference library, including maps, photographs, etc., useful to children in their school work; and a kindergarten library for teachers. The important library of John Adams, second President of the United States, bequeathed by him to his native town of Quincy, and in 1894 deposited in the Boston Public Library for safe keeping, is shelved here. The room is finished in dark oak, the books upon the open wall shelving serving as an effective decoration in harmony with the coloring of the woodwork.

The Elliott
Decoration

The ceiling decoration "The Triumph of Time" is by Mr. John Elliott. It was a gift of citizens of Boston, and was made public on March 17, 1901.

The painting contains thirteen winged figures. The twelve female figures represent the Hours, and the one male figure Time. The Christian Centuries are typified by twenty horses, arranged in five rows of four each. In each row the two centre horses are side by side, and between these and the outer horses are two winged female figures representing Hours. On either side of the car in which is the figure of Time are the Hours of Life and Death. Seen from before the door of the Children's Room, the design begins in the neighborhood of the nearer left-hand corner, and describes a semi-circle, with a downward sweep over an effect of clouds, back to the left again, to a point about two-thirds across the canvas, and culminates in a disk—the sun—before which are the leading horse and the figure typifying the Twentieth Century. In the nearer right-hand corner is a crescent moon, with a full disk faintly showing. The decoration is divided in the centre by a beam, but, notwithstanding this division, the composition is consecutive.

The
Lecture
Hall

The room beyond the second Children's Room—up the length of the Boylston-Street facade, that is—is the Lecture Hall. This hall is used in more or less close connection with the library work. It is large, lofty, and well ventilated, and will comfortably seat three hundred people. The deep, commodious stage is at the west end of the hall.

The
Patent
Room

The Lecture Hall is divided from the Children's Rooms by a short passage which constitutes the landing of the stairway from the Boylston-Street entrance. Going down these stairs and turning to the left—westward—we find the Patent Room, in the space formerly occupied by the Printing and Bindery Departments, which were moved out of the

Library Building in July, 1902. This room is located on the ground floor on the Boylston Street side of the building, and having a northern exposure, and being provided with large windows, is really the best lighted room in the building and admirably adapted for its purpose. The collection of patent publications shelved in this room is the best in this country outside of Washington. It contains the publications of the Patent Offices of the United States, Great Britain, France, Germany, Belgium, Canada, Victoria, Queensland, New South Wales, West Australia and Italy. The British and American patents are complete, the German and French sets fairly so. The files of the English patents go back to 1617, and of the United States to 1840. The use of the collection is about 78,000 volumes a year.

The
Patent
Room

This room is also provided with tables well lighted and specially adapted for consulting the large volumes of bound newspapers which are kept in an adjoining room. The Library now has 6356 bound volumes of newspapers, including American and foreign ; and over 100 files are kept up regularly.

Newspaper
Files

The Department of Statistics and Documents, containing the valuable collection of the American Statistical Association which was presented to the Library in 1898, is in the west wing of the building, and is reached from the Interior Court or from the Special Libraries floor. It is provided with galleries, and corresponds to Stacks 4, 5 and 6. It contains about 8500 volumes, exclusive of the U. S. Documents (4400) and British Parliamentary Papers (6900), both of which are in charge of the Department. A large and valuable collection of manuscripts and broadsides is also kept in this Department.

The third floor of the Public Library is devoted to the valuable collections of books on special subjects which have done so much to make Boston a Mecca of American scholarship. The rooms and corridors in which they are shelved are approached through a long, high gallery, popularly called "Sargent Hall," after the painter who has undertaken to decorate its walls. It is reached from the Venetian Lobby by a straight flight of stairs, open to the hall above, leading between the wall of Bates Hall and of the Staircase Corridor. The walls are of Amherst sandstone, and the treads of Yorkshire sandstone, which is slightly darker than the Amherst. A railing of Alps green marble is attached to either wall. Half-way up a doorway leads from a shallow landing to the balcony of Bates Hall. Looking down from this balcony one appreciates, better than from below, even, the great size of the room. When the hall is lighted in the evening the effect from here is remarkably beautiful.

Sargent
Hall.

Roughly speaking, Sargent Hall is built in about the same proportions of length, breadth, and height as Bates Hall, though much smaller. It is eighty-four feet long, twenty-three wide, and twenty-six high. It is wainscoted in Amherst stone, the balustrade of the staircase being of the same material, and the floor is Yorkshire. The ceiling is vaulted, resting upon simple piers which divide the walls into broad panels.

There are no windows, the light being admitted through large skylights. In the middle of the west wall low steps lead to the door of the Music Library. Other doors, at either end of the hall, lead to the rest of the special libraries.

Above the wainscoting the walls are finished in white plaster, except at the ends, where the lunette, the adjoining section of the ceiling, and the frieze are decorated with paintings by Mr. John S. Sargent. In 1890, or about the time Mr. Abbey received his commission for the Delivery Room, the trustees invited Mr. Sargent to decorate both ends of the gallery, agreeing to pay him \$15,000. A section of the decoration at the north end was shown in London, in the latter part of 1894, at the exhibition of the Royal Academy—of which Mr. Sargent, though an American, is an associate member, elected for the brilliancy of his work in portraiture—and was received by the critics with extraordinary enthusiasm. In the following spring this completed decoration was put in place in the Library. So great was the admiration it excited that \$15,000 more was immediately raised by popular subscription to enable Mr. Sargent to unite his work for the ends in a scheme of decoration which should comprehend the entire gallery.

This portion is so various, so significant, and so vast in its scope that it is difficult to find an adequate label. Mr. Sargent has described his complete scheme as representing “the triumph of religion—a mural decoration illustrating certain stages of Jewish and Christian history.” The subject of this portion is, briefly, the confused struggle in the Jewish nation between Monotheism and Polytheism. On the panels of the east wall—over the staircase, that is—the subject will be Christ preaching to the nations of the earth. At the south end is depicted the main features of the symbolism which was crystallized from that preaching during the early centuries of the Christian church. The components of the theme, therefore, are Confusion, Unity, and Conventionality—or perhaps better, Confusion, Unity, and Variety.

In the first part, on the rib between the lunette and the arch Mr. Sargent has inscribed, in dark-blue letters upon a gilt ground, the text of his subject, condensed from verses 21-45 of the 106th Psalm.

(21) They forgot God their saviour, which had done great things in Egypt; (36) And they served . . . idols: which were a snare unto them. (37) Yea, they sacrificed their sons and their daughters unto devils, (38) And shed innocent blood, even the blood of their sons and of their daughters, . . . unto the idols of Canaan: . . . (40) Therefore was the wrath of the Lord kindled against his people, . . . (41) And he gave them into the hand of the heathen; and they that hated them ruled over them. (42) Their enemies also oppressed them, and they were brought into subjection under their hand. (44) Nevertheless he regarded their affliction, when he heard their cry: (45) And he remembered for them his covenant.

In the ceiling are depicted the gods of man's fears and vain and

sinful imaginings — the gods of polytheism and idolatry, for whom the Jews forsook Jehovah. But mingled with them are the symbols of the beneficent influences of nature which these gods represented in the imagination of their worshippers, and which humanized even the vilest forms of idolatry. And in the goddess Neith, the All Mother, whose form underlies the whole, Mr. Sargent has typified the eternal forces, which, with their vague suggestions, first aroused the religious instinct in the mind of man.

In the frieze are the Hebrew prophets, scorning the idols of polytheism and looking only to the one and unseen God for their inspiration and law. In the lunette, the Jews, fallen from the true faith and bowed in subjection beneath the Egyptian and the Assyrian, once more beseech the mercy of Jehovah, whose arms are extended from heaven to overturn the power of the heathen. The lunette, therefore, the most conspicuous portion of the decoration, combines in conflict the elements of the frieze and the ceiling, and illustrates the victory of Monotheism over Polytheism.

The Jews, twelve in number, for the Twelve Tribes of Israel, are huddled in a naked and despairing group in the foreground of the picture, crouching in captivity before the sword and the scourge of their oppressors. Only their central figure rises free to implore the succor of the Lord; but behind the golden yoke which presses them down the hands of still others are raised in supplication. They have worshipped the idols of the heathen, but behind them may be seen the fires which they have again kindled upon the altar of Jehovah.

To the left is Pharaoh, exquisite, effeminate, but deadly cruel. In his right hand he lifts the scourge; with his left he grasps the hair of the captive. On the right is the Assyrian king, duller, but with limbs channelled and knotted to denote his enormous muscular development. He presses down the yoke with one hand and with the other he draws back his sword for a blow of the fullest strength. Crowded behind the kings are figures symbolical of their religion.

But Jehovah has heard His people's cry. His cherubim fly before Him; their wings, a glowing crimson, conceal His countenance, but His arms, vast and indistinct, issue from the clouds which veil His throne to restrain the violence of the kings. The slender arm of Pharaoh He represses with a touch, but the rude strength of the Assyrian He holds in a grasp of tremendous power.

In the figures of Pharaoh and the Assyrian king and the monstrous gods of their worship Mr. Sargent has carefully followed the conventions of Egyptian and Assyrian art. In both countries the monarch was represented as a being of extraordinary stature, in order to suggest more vividly his magnificence and power. In the lunette, therefore, the kings rise almost to the height of the decoration. The Assyrian king is clad in a heavy robe falling in stiff folds. His beard and hair



THE SARGENT PAINTINGS — THE LUNETTE.

are coarsely luxuriant, and are arranged in formal ringlets. The exaggeration of bodily strength is invariable in the Assyrian bas-reliefs.

Behind him is a heap of slain — typifying the victims of former conquests — over which the Assyrian lion, heavy muscled like the king, is advancing. On one corpse two ravens have alighted to feed. Behind is an Assyrian god, with the body of a man and the head of a vulture. He has broad golden wings, and carries a bow and arrows.

Following the Egyptian convention, the head and legs of Pharaoh are in profile, while his body and arms are turned square. On his head is the crown betokening power over Upper and Lower Egypt. He wears the apron, and a corselet of gold is clasped about his body. He holds in his hand the hair not of a single captive but of many, in accordance with the convention which thus suggested the comprehensive and immediate authority of the monarch. Behind Pharaoh is a second heap of slain, on which are perched two white vultures, corresponding to the Assyrian ravens. The Sphinx treads upon the dead bodies — not the female Sphinx of Greece, but the male Sphinx of Egypt, with the head of a man and the body of a lion. Behind the Sphinx is the goddess Pasht, with the body of a woman and the head of a lioness. She is wrapped in black and gold feathers, and magnificent black and gold wings — copied from Egyptian paintings — stretch from her shoulders like arms. Near her is a large fan, the design of which is taken from the lotus.

The conventional treatment of the greater part of the lunette is relieved by the comparatively realistic figures of the captive Jews. In the ceiling there is no such relief. It is a world of idolatry, untouched by any natural passion. The goddess Neith is represented as the source and background of the whole. She was mother of the universe and of all things in it, and no man might fathom the mystery of her being. Her image in her temple at Sais, in Lower Egypt, was veiled, and upon it was the inscription, "I am all that was, that is, and that is to be, and my veil has been lifted by no man."

Her position in the decoration was suggested to Mr. Sargent by two Egyptian temple ceilings. In both, the goddess borders on three sides a central astronomical design, all portions of which proceed from her. Her body is on one side; her legs and arms extend from either corner along the other two. In Mr. Sargent's decoration the dark form of Neith completely spans the arch, her hands touching one cornice and her feet resting upon the other. Her body is the firmament, and the stars are seen shining upon her breast. An Egyptian zodiac, separated into compartments by female figures, is her collar. Across this zodiac an archer, the protagonist of warmth and summer, is fighting for his life with a huge serpent coiled about the neck of the goddess, and representing the forces of cold and winter.

The story is a development of the primæval myth of the eternal

conflict between the sun and the dragon, in which the sun is conquered during the winter months, but conquers during the summer. In the Phœnician mythology, Thammuz (the sun), a beautiful youth beloved by the goddess Astarte (typifying the productive forces of nature), was slain on Mt. Lebanon by a boar (the dragon), but by the intercession of Astarte he was allowed to spend a portion of each year on earth. Annually the river Adonis, which rises in Mt. Lebanon, ran red with his blood, the signal for a period of lamentation for his death, which was changed to rejoicing when he revived and the river again flowed clear. From this story the familiar myth of Venus and Adonis was developed.

In Mr. Sargent's decoration, Thammuz — or, better, Adonis, for the figure is thoroughly Greek in spirit — clad in a red cloak and half involved in the coils of the serpent, still shoots his arrows right into the mouth of the monster, and drives it back far enough to uncover the signs of the six warm months. But on the other side of the zodiac the archer is overwhelmed and lies lifeless in the serpent's folds, together with his lover Astarte, until spring shall return.¹

The head-dress of Neith is the Egyptian emblem of immortality, a little globe with broad black and gold wings. Above her is the full moon, and the sun flames in the lower part of the zodiac. Both are her offspring. In the left-hand portion of the ceiling is Moloch, the god of the sun and the male or generative principle in nature, seated upon a throne.² His figure is the most horrible of any in the

¹ Next to the Bible, Milton's enumeration of the rebel angels in *Paradise Lost* is the best commentary on Mr. Sargent's paintings. For example: —

"Thammuz came next behind,
Whose annual wound in Lebanon allured
The Syrian damsels to lament his fate
In amorous ditties all a summer's day,
While smooth Adonis from his native rock
Ran purple to the sea, supposed with blood
Of Thammuz yearly wounded: the love tale
Infected Zion's daughters with like heat,
Whose wanton passions in the sacred porch
Ezekiel saw, when, by the vision led,
His eye surveyed the dark idolatries
Of alienated Judah."

Book I., lines 446-457.

² "Moloch, horrid king, besmeared with blood
Of human sacrifice, and parents' tears;
Though, for the noise of drums and timbrels loud,
Their children's cries unheard that passed through fire
To his grim idol. Him the Ammonite
Worshipped in Rabba and the watery plain,
In Argob and in Basan, to the stream
Of utmost Arnon. Nor content with such
Audacious neighborhood, the wisest heart
Of Solomon he led by fraud to build
His temple right against the temple of God
On that opprobrious hill, and made his grove
The pleasant valley of Hinnom, Tophet thence
And black Gehenna called, the type of Hell."

Paradise Lost, Book I., lines 392-405.



THE SARGENT PAINTINGS — THE LEFT CEILING.



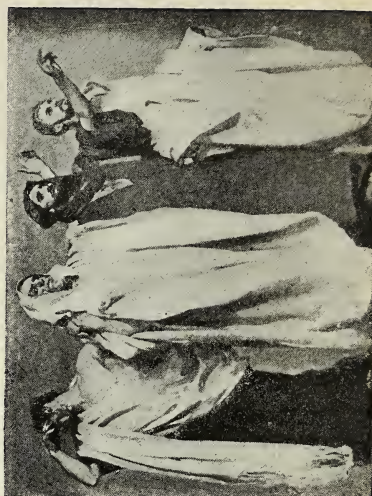
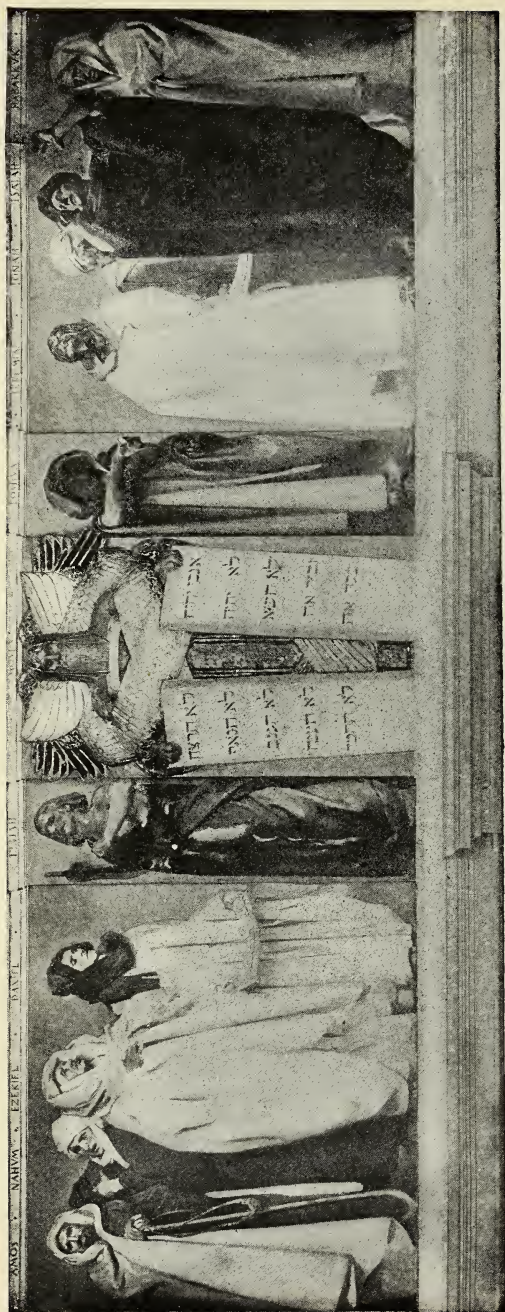
THE SARGENT PAINTINGS — THE RIGHT CEILING.

whole decoration, gloomy, beast-like, and cruel. He is four-armed, and his head is that of a bull, with the sun immediately above it. In the hot countries where he was worshipped, the sun, the giver of prosperity, is also the destroyer, bringing the harvest, but as often parching the land with drought. It is this latter aspect of the sun which Moloch represents. In two of his hands he is crushing human victims, offered upon his altar to appease his wrath. In another hand he holds a dagger, and in the fourth the Assyrian disk. Five golden lions — of the same type as the lion in the lunette — rage about his knees, typifying the fiery rays of the sun. But the kindly action of the solar warmth is suggested together with the symbols of a blind, destroying power. From the sun's disk above the head of Moloch radiate long, golden beams, which pierce the blackness beneath in every direction. Each terminates in a golden hand holding a seed between thumb and finger — an Egyptian symbol of the life-giving power of the sun's rays.

Below Moloch is the Egyptian trinity — three dusky figures copied from the Egyptian sculptures — Isis, Osiris, and Horus, the father, mother, and son. All three were more or less immediately connected with the worship of the sun. At their feet is a mummy, over which a hawk, the emblem of the soul, is brooding, and immediately above the cornice is the same winged globe that crowns the head of Neith.

Moloch represented, as has been said, the sun and the male principle. Astarte — the Ashtoreth of the Bible — was the goddess of the moon and the female or productive principle, and her figure occupies a position in the right hand portion of the ceiling in antithesis to that of Moloch on the left. In painting this figure — perhaps the most remarkable in the entire decoration, and the work, we are told, of a single day — Mr. Sargent had recourse to an archaic, polychromatic statue recently discovered in Athens. For the expression of the goddess, however, her whole character and nature, he was indebted to the descriptions of the moon goddess contained in Flaubert's Carthaginian novel, *Salammbô*.

The worship of Astarte was degraded by the Phœnicians into a lascivious and wanton rite. She is depicted, therefore, not as the kindly and abundant mother of fruits and grains, like Ceres, but as the goddess of sensuality — beautiful, alluring, and heartless. She stands upon the crescent, and a cobra is coiled at her feet. Around her is a floating blue veil. The hem of her robe is richly embroidered with gold, the ornament including figures of the sun and moon, and lions, fishes, birds, and other emblems connected with her worship. On either side of her are the columns used in her temples. Behind her is the tree of life, only the pine-cones which terminate its branches, however, being visible. Through her veil may be seen, on either side of her form, a group of three priestesses, shaking the sistrum, or rattle,



THE SARGENT PAINTINGS — THE FRIEZ.

and swaying to the measure of a wanton and luxurious dance. At her feet are her victims, whom her lusts have lured to their ruin, a vulture tearing at the flesh of one and a chimæra devouring the other.

It has already been said that the Frieze of the Prophets illustrates the monotheistic and spiritual principles of the Jewish religion, and as such is an element of the conflict depicted in the lunette — a statement which is especially true, it will be observed, of the three aggressive figures in the centre, Moses, Elijah, and Joshua. But the frieze is also something more than this. It has been finely compared to a Greek chorus, "interpreting and supporting the movement of a great drama," and it also performs the function of connecting the portion of the decoration now in place with what is to come. In the right-hand panel the three extreme figures are exulting, in strong antithesis to the three prophets on the opposite wall, in the sure hope of a Messiah who shall relieve Israel of her woes, and are pointing in the direction of the panels which, in a few years, Mr. Sargent is to decorate with a painting of Christ preaching to the nations of the world.

The central figure of the frieze is Moses, supporting the Tables of the Law, inscribed in Hebrew characters. Moses is considered as the ideal and almost superhuman exponent of the divine will, and is therefore treated with great conventionality. His priestly garment arranged in formal folds, contrasting with the loose robes of the other prophets, and, above all, the golden wings of the Spirit which enfold him, are all intended to symbolize the authority of the spokesman of Jehovah. On the right is Joshua sheathing his sword, on the left is Elijah — the three forming a group by themselves.

The names of the prophets are inscribed in Hebrew. They are, beginning at the left and omitting the central three, Zephaniah, Joel, Obadiah, Hosea, Amos, Nahum, Ezekiel, Daniel, Jeremiah, Jonah, Isaiah, Habakkuk, Micah, Haggai, Malachi, and Zachariah. Those to the left of Elijah are the prophets of despair, relieved by one prophet of hope, Hosea (Mr. Sargent's favorite figure, it is said), while among the prophets of hope beyond Joshua there is a prophet of despair, Micah. Daniel bears a scroll inscribed in Hebrew with the words, from Daniel xii. 3: "And they that be wise shall shine." Jonah bears a scroll inscribed with the word "Jehovah."

The subject of the second portion of the decoration is "The Dogma of the Redemption."

While this part offers so strong a contrast to the old, it is evident at a glance that the design has been most carefully studied with reference to its pendant, balancing it completely and decoratively, as well as subjectively bringing itself into unity therewith. Against the frieze of the Prophets we have the frieze of the Angels constructively supporting, and perhaps, like the former, subjectively complet-

ing, the great theme of which it is an integral part. The effect is one of exceeding simplicity, of majestic solemnity pervaded by lofty harmonies of undertone and aspects of beauty graciously pure in their melodic serenity. In character the work is markedly Byzantine — as in its combination of broad, flat surfaces with low-relief treatment of form and ornament, in its lavish use of gold, in the simplicity of special relations, in the juxtaposition of large and small figures in the same field, in the rigid formalism, and in the style of ornamentation and symbolic character. The selection of the Byzantine form is appropriate as representing the earliest development of Christianity in art. There is little to be studied out by the spectator. The elements of Christian dogma and its symbolism are familiar and are here set forth with such lucidity that the significance of the work plainly declares itself.

The artist has subjected himself to limitations comparatively narrow, in contrast to the ample freedom with which he treated the first portion of his work; a freedom which his theme naturally allowed, and even invited, in its exposition of the development of the religion of the Chosen People as the substructure of Christianity, from its matrix in a chaos of conflicting and primordial beliefs. By nature of the case, the limitations here are as circumscribed as there the freedom was practically unbounded. In confining himself within conventional limitations the artist expresses his gifts in a way different from the manifestations whereby we have hitherto known him. Like the procedure of the musical composer when he works in set forms, as in the fugue, here the painter's individuality asserts itself distinctively, though within bounds definitely set by a host of predecessors, just as in wider and relatively untrammelled ways it finds expression in the tone-picture. The artistic solution of a technical problem has a great fascination. So it is interesting to observe how the painter has here given himself distinctive utterance.

The Redemption.

In color quality "The Redemption" is correspondingly subdued; restrained in its range of simple dominant chords of dull blues, dull reds, and mellow gold — rich and delicately soft as ancient tapestry — all quite other than the gleamings, the flashings, the coruscations of the opposite wall where the gamut runs from ethereal azure down to tempestuous darkness. The effect is that of the ancient chorals, in splendid solemnity elaborated from a few simple notes.

The theme of the Redemption, as a Christian dogma, is here developed in a way that at first glance might seem the art of a master as early as the style. There is, however, inevitably a profound difference. Sargent has saturated himself thoroughly with the art of Byzantium; his work here is that of one who has brought himself

closely into sympathy with, and comprehension of, its most intrinsic qualities. One therefore receives much the same impression as when standing in the presence of one of the ancient works — before the high altar, and under the mosaic vaulting of St. Mark's in Venice, for instance. But no living painter can put away his modernity. Though he may assimilate the feeling of the ancient art he cannot approach his subject in the spirit of the masters of bygone centuries — their simple faith, their sublime confidence in its reality, their direct and perhaps naïve interpretations. It is not desirable that he should. He has his own task to work out in his own way, and the spirit of his own century must in some fashion infuse itself therein if it is to be a vital creation and not an echo of the past.

Just as the figure of Moses and the Law, as the central fact in the religion of the Jews, forms the focal point in the first decoration, so here the Crucifix, as the central fact in Christian dogma and symbolism, performs a like office. It balances the Moses, also, as a part of the composition. It will be noted how the Crucifix likewise is placed partly in the lunette and partly in the frieze. It is also the portion that is executed most saliently in relief, and like the Moses it gives emphasis to the mural quality of the design by the grayish tone of stone, in the figures of the dead Christ and of Adam and Eve. In the faces of the Persons of the Trinity the same tone of stone appears. These three faces are also in relief. The Cross is of Byzantine design, richly gilded and ornamented. On it is the dead Christ, with the figures of Adam and Eve kneeling on either side. This idea, the association of Adam and Eve with the Crucifix, is something original with Sargent, although in design so completely in the antique manner as to look as if adapted from medieval art. It is the body of Christ that is represented, rather than the spirit. Adam and Eve typify Humanity to be redeemed. They are bound closely to the body of Christ, in significance of the fact that all are of one flesh, both Redeemer and subjects for redemption, as they are potentially one in spirit. Adam and Eve each hold up a chalice and receive for their redemption the blood that flows from the wounds of the Saviour. Adam has a most unprepossessing countenance and was intentionally so depicted, to indicate that Humanity, degraded from its high estate of primal innocence, stood much in need of redemption. On the other hand, the beauty of Eve may likewise tell how Humanity is worthy of redemption and bears in its nature the possibilities of higher things. A pervading quality of the work is the impassiveness of expression that marks alike the faces of the Saviour, of Adam and Eve, and of the Persons of the Trinity. While this is a mark of the style of the decoration — meanings in the period of symbolic art being con-

The
Crucifix.

veyed by forms and symbols rather than by individual expression — this impassiveness may perhaps also be regarded as significant, in the case of the primal pair, of unconsciousness of the great change impending in the state of Humanity; in Christ, of the passage through death as precedent to redemption, and in the Persons of the Trinity, as the superconsciousness that transcends earthly things. Above the arms of the Cross is the inscription: “*Remissa Sunt Peccata Mundi*” (the sins of the world have been remitted).

The
Trinity.

Above, seated on a splendidly decorated throne, are three colossal figures, the Persons of the Trinity. That the Three are one and the same is made manifest by the exact similarity of Their faces — the low reliefs having been cast in one mold — and also by the fact that one vast garment envelops and unites Them just as Adam and Eve are bound with the body of Christ in a trinity of the flesh. This enveloping mantle is a cloak of red with a hem of gold which runs through the picture like a ribbon and winds about each Person of the Trinity, and is inscribed with the word “*Sanctus*” continually repeated, meaning “*Holy, Holy, Holy.*” The heads of the Trinity are crowned, each with a different form of crown, significant of the three different attributes of divinity. Each figure of the Trinity raises the right hand in benediction, making the sign of the Cross as in the Greek Church. Radiating around the Crucifix and on the outer limits of the composition are the Seven Gifts of the Holy Spirit, represented according to tradition by doves with the cruciform nimbus.

At the foot of the Cross, and forming in golden ornamentation an integral part of its design, is a special symbol of the Church, in the shape of the Pelican feeding its young. This symbol is based upon an ancient error in natural history. The fact that the Pelican has a crimson spot at the end of its long bill caused the early naturalists to believe that it fed its young with its own blood; what they really observed was this bird in the act of pruning its feathers. It therefore became the act of loving sacrifice.

Another symbol that is here joined with the Crucifix is the Serpent. It lies at the foot of the Cross and the feet of Adam are entangled in its folds; man dragged down by the weight of evil — the evil of man that brought suffering to the Saviour. Both Adam and Eve are in constrained postures, in a rigidity that belongs to Byzantine art. The figure of Christ is similarly treated, rather than with the plastic flexibility, expressive of both death and suffering, that, in later art, characterizes the figure of the Cross.

The Frieze
of Angels.

In the frieze of the Angels we have the bearers of the Instruments of the Passion. These eight Angels flank the Crucifix. They individually have no special significance, the impersonal aspect of Byzan-

tine art being maintained here as elsewhere in the scheme. But collectively they form a group of exquisite beauty. In these charming faces there appears a quality reminiscent of the tenderness of Botticelli, blended with something of the English type, and finally impressed with a graciousness that is all the artist's own — a graciousness that in contrasting fashion, as soulless there as here it is soulful, found em-



*THE DOGMA OF THE REDEMPTION, by John S. Sargent.

bodiment in the marvellous Astarte of the first decoration. The Instruments of the Passion are the spear, the pincers, the hammer, the nails, the pillar, the scourge, the reed, the sponge, and the crown of thorns. The two Angels upholding the Cross also bear, wrought in their garments, the symbols of the Sacrament—the wheat and the vine that, representing the bread and the wine, stand for the Body and

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the Blood of Christ. The number of the Angels, eight, symbolizes Regeneration. An explanation by an old writer tells us that the whole creation having been completed in seven periods, the number next following may well signify the new creation. Redemption is contingent upon the suffering represented by the Instruments of the Passion. The Angels themselves may be regarded as representing the Court of Heaven and are clad in costumes similar to those worn by angels in Byzantine art. In this frieze we find very palpably the breath of modernity, the living spirit, that the artist has given to his work, the vital spark of the creative impulse that animates form, color, conventional design, and traditional symbol and in the terms of an age long past speaks with sympathetic understanding to us of to-day.

Decoratively this frieze of the Angels completes the design as it fulfills the idea that inspires it. Its beauty finds culmination here, in the strong perpendicular lines of the figures that strengthen the composition at the base and support the central element out of which the whole is developed. While retaining the same Byzantine character that consistently inheres in every part, the rigidity that elsewhere with full intent inclines to stiffness is here modulated with the delicate beauty that reveals divinity in human shape, while it lifts mankind to the divine. Portions of the two Angels nearest the Crucifix are modelled in relief, notably the hands and arms, and parts of the drapery and ornament. Much of this work in relief is hardly in evidence as such, when seen from below, but it enhances the effect of the design, which, as a decoration, is to be regarded as both painting and sculpture.

On the cornice that separates the frieze from the lunette are inscribed the words: "Factus Homo, Factor Hominis, Factique Redemptor. Corporeus Redimo Corpora Corda Deus." A free translation by a recognized authority is as follows: "I, the maker of man, being made man and redeemed of that which I have made, incarnate redeem the body and as God redeem the soul."

This inscription is taken from the inscription accompanying the colossal mosaic figure of the Saviour in Benediction that decorates the semidome of the apse in the famous Cathedral of Cefalu in Sicily. The artist, however, made a change of one word with reference to its present purpose, by substituting for "judico" in the original the term "redimo" as more fitting to his own work. The Cathedral of Cefalu, specially studied by Sargent with reference to this decoration, is one of the most interesting and beautiful in Sicily. It was founded in 1131 by King Roger, who, in danger of shipwreck while returning to Sicily from Calabria, vowed to erect a church wherever he was permitted to land. In its details it is a mixture of Greek, Roman, Byzantine, and Norman.

The effect of this section, of course, will not be complete until the entire composition is finished by the decoration planned for the sides.¹

The corridors and rooms of the Special Library Floor are lighted from the Interior Court through the windows of the arcade previously described. The light thus furnished is exceedingly good, perhaps the best to be had anywhere in the building—a great advantage in rooms devoted, like these, to minute and laborious study. The collections shelved on this floor are primarily for reference. Each has a certain distinctive character, and most are devoted almost exclusively to some one department of literature, art, or science. The plan of separate special libraries originated in a desire to show respect to the former owners of the collections which one by one came into the possession of the Library. The plan proved useful, and in the new building has been developed into a system, including several departments which had previously been shelved in the stack. It is, of course, a benefit to the special student, and of advantage to the Library in that it offers to the owner of a valuable library the opportunity to place his books where they will be kept by themselves as a permanent memorial to his generosity.

The Music Library is one of the most attractive rooms in the building. The ceiling is low and is arranged in beautiful arches. At the south end is a tall mantel of white Sienna marble, veined with the same richness as the yellow variety used in the Grand Staircase. The frieze is sculptured with lions and bulls in low relief. The room is entirely finished in white plaster, which will probably some time be covered with a decoration.

It now contains the valuable musical books presented to the Library in 1894, by Mr. Allen A. Brown, a citizen of Boston. The collection numbers more than eight thousand volumes, many volumes containing two or more separate works bound together. Most of them are handsomely bound in leather of various colors, and in themselves are an admirable decoration to the pure white walls. Moreover, all the principal American and foreign musical magazines and periodicals are to be found here. The collection is the most complete musical library in the country, rich in rare scores, and containing a great amount of historical and biographical material. Mr. Brown has expressed his intention of still further adding to it, so that every year it will become more and more valuable to students.

From both ends of Sargent Hall open large and admirably proportioned rooms, from either of which one may pass round to the other through long corridors. Both rooms are domed, and finished, like the piers, walls, and vaulted ceiling of the corridors, in plain white plaster, the whole floor thus offering a really magnificent opportunity for mural decoration, to which Sargent Hall itself would furnish the unequalled prelude. Bookcases filled with books line the walls of each, the upper

¹ The foregoing account of "The Dogma of the Redemption," here reprinted by permission, is by Sylvester Baxter in the "Boston Herald."

tiers being reached from an iron gallery. The tables and chairs for readers are of the same general pattern as those in Bates Hall.

In the Barton Library are shelved the Barton, Barlow, Prince, Lewis, and Ticknor collections. The Barton collection was formed by Thomas Pennant Barton, of New York, and was purchased by the Library from his widow. It numbers nearly fourteen thousand volumes, and is the best in America in the department of early English dramatic literature, its collection of works by and relating to Shakespeare being unequalled in the world, outside of two or three of the great English libraries. The first four collected editions of his works—the folios, as they are usually called—and twenty-two of the earlier editions of separate plays are here, with hundreds of later editions. Besides the dramatic books the collection is wonderfully rich in fine and early editions of *belles-lettres* generally. The Prince Library was formed by Rev. Thomas Prince, a minister of the Old South, in the first half of the eighteenth century, and was bequeathed by him to the church in 1758. In 1868 it was deposited with the trustees of the Library. It includes the Indian Bibles of Eliot, two copies of the Bay Psalm Book, and very many other volumes of great rarity relating to the early history of New England. The Lewis collection, given in 1890 by the widow of the late John A. Lewis, is also of early books relating to Massachusetts and New England. The Prince and the Lewis collections are supplemented by the volumes of *Americana*—almost all of unusual rarity—purchased at the sale of the library of the late S. L. M. Barlow, of Brooklyn, in 1890—a purchase made possible by a special appropriation by the city government of \$20,000. It was at this sale that the Library bought, for \$6,500, a seventeenth-century transcript of the early records of the colony of Massachusetts Bay—the only perfect copy known.

The Ticknor collection of Spanish books was bequeathed to the Library, together with \$4,000 to provide for its increase, by George Ticknor, the historian of Spanish Literature, and numbers at the present time between six and seven thousand volumes. The collection includes some of the rarest of Spanish books, and ranks not only as the best by far in America, but as one of the best in the world.

There are several objects of more than usual interest in this room, among them being George Ticknor's beautiful mahogany library desk, a large, wonderfully carved teak table, with a marble top, presented by G. B. Chase, and a tall, heavy armchair, made of the wood of the famous Old Elm that stood on Boston Common for so many centuries. This was presented to the Library by W. W. Greenough. The special collections are continued in the alcoves of the north corridor in the following order: first, the valuable Bowditch collection of mathematical and astronomical books, begun by Nathaniel Bowditch and given to the Library by his heirs; then the Galatea collection of books relating to the history of women, presented by Thomas Wentworth Higginson; the 20th Massachusetts Volunteer Memorial Library, presented to the Library by the aid of a special fund raised by that regiment; the Library of the Boston Browning Society, given to the Boston Public Library; the Longfellow

Memorial collection; the Whitman collection; the Thayer collection of ^{The} extra-illustrated books, formed by four sisters, and given or bequeathed ^{Special} Libraries at various times during a period of years.

The alcoves of the west corridor are filled with the Codman collection of books on landscape gardening and architecture; the main collection of Library Maps; and the United States and Massachusetts Documents, and British Parliamentary Papers.

The corridors are provided with a book railway, which runs through the galleries of the alcoves; and a small elevator, which may be made to stop at any story desired by simply adjusting a lever, runs to the stack rooms below, to which slips may be sent through pneumatic tubes. This equipment is near the door of the south domed room, which contains the books relating to fine arts — a remarkable collection, hardly to be equalled in America, and especially strong in the departments of archæology and architecture.

The Fine Arts Room contains, furthermore, over ten thousand photographs of works of art from all over the world. This enormous collection is kept in ingeniously contrived dust-proof cases, and the photographs are chiefly used as references or memoranda in connection with the numerous works on art. In the south corridor, which is, in truth, almost an extension of the Fine Arts Room proper, there are a number of tables and desks with complete accommodations for drawing and sketching for the benefit of art students. The walls of the Fine Arts Room present a periodically varying panorama of beauty, covered, as they always are, with the most interesting colored photographs, rare plates, century-old folios, etc., which are changed every little while.

From an alcove in the corner of corridor on the southern edge of this room, a narrow iron staircase leads to the only room above the Special Library Floor — a small, but admirably lighted room immediately under the roof, where photographs may be made from plates or manuscripts. Its nearness to the Fine Arts Room, which contains most of the illustrations in the Library which are likely to be required for reproduction, is a special convenience.



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